

THE NEW YORK DRAMATIC MIRROR

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AUGUSTIN DALY.

THE MIRROR's first page this week is made interesting by a recent and exclusive picture of Augustin Daly, who may probably without serious question be called the representative theatrical manager of this country.

If this statement were to be controverted, it would only be necessary to answer objection to it by facts from the past supplemented by present facts relating to Mr. Daly's distinguished survival of the conditions and mutations that have forced to the limbo of the forgotten all other legitimate managers who were originally contemporaneous with him. He stands alone as a manager who began over a quarter of a century ago as an originator, and he seems to ask no special consideration to-day in an estimate that may include men of enterprise who, beginning long after him, have by methods quite distinct from his attained prominence. THE MIRROR neither wishes nor purposes to magnify Mr. Daly. It simply reaches a conclusion as to him based on what he has done in the past and what he continues to do with a public countenance that alone would seem to be sufficient reward for a lifetime of effort did it not also carry material encouragement and endorsement.

It is not necessary to call attention to Mr. Daly's permanent success in New York and in London as a theatrical manager, or to note the enterprise that led him as an American manager to challenge approval in European centres. But it will be interesting to very briefly index his earlier managerial life.

Last September Mr. Daly celebrated his twenty-fifth anniversary as a manager. His career, sometimes marked by discouragement and failure, has on the whole illustrated a persistent industry, an original enterprise, a potent self-reliance, and an inflexible determination from which no permanent ill-fortune could possibly be spared.

One of Mr. Daly's warmest admirers some time ago almost paradoxically remarked that this manager "has won public applause in what is practically the only way that it can be won—by laboring for something else." In other words, he has tried always to perfect whatever he had in hand, and eventually that very perfection—without regard for the worthiness of the object upon which his labor has been bestowed—has borne the fruit of appreciation.

If the present-day estimator of managers shall say that Mr. Daly does not encourage the contemporary American dramatist, it may be answered that he was the first to encourage Bronson Howard, now the foremost dramatist of America. If it be cited that other managers exploit many great stars, it may be answered that before such managers were known to activity Mr. Daly managed successfully Kate Bateman, for whom he adapted Mosenthal's *Deborah* under the title of *Leah the Forsaken*; that while yet a youth he adapted plays for Mrs. John Wood, Miss Methua Scheller, Rose Eytng, and Avonia Jones; that he managed E. L. Davenport when that great actor was at his best; that he brought out Mrs. Scott Siddons; that he directed the efforts of John Brugham, George L. Fox, Edwin Booth, Joseph Jefferson, E. A. Sothern, Miss Aimee, Adeleide Neilson, Charles Matthews, and Fechter, and that he fostered in their earlier careers the talents of Agnes Ethel, Clara Morris, Fanny Davenport, Catherine Lewis, Kate Claxton, Sara Jewett, James Lewis, and John Drew, all of whom owed and owe much of their success to him.

When, on Aug. 23, 1869, Mr. Daly opened the first Fifth Avenue Theatre, then in Twenty-fourth Street, his initial programme stated his purpose to be "the production of whatever is novel, original, entertaining, and unobjectionable; and for the revival of whatever is rare and worthy in the legitimate drama." If he had not adhered to this purpose, he would not to-day occupy the proud position he has won. It was Mr. Daly who first introduced to New York the sentimental drama of France and the farcical comedy of Germany. Many have followed him. In fact he was even the pioneer in sensationalism, for his drama, *Under the Gaslight*, was the first of those plays whose present types have exhausted mechanical ingenuity.

Mr. Daly's career has been most remarkable. It has shown marvelous labor, unusual foresight, commendable ambition, tireless patience, and he has achieved deserved success.

VOLPE'S MANDOLIN CONCERT.

Signor Gennaro Volpe, the noted mandolinist, was tendered a private concert last Friday afternoon by Mrs. Egbert Guernsey and Mrs. Minnie Maddern Fiske at the former's residence, 528 Fifth Avenue. His selections included a cavatina and tarantella by Raff; Brahms' "Danse Hongroise," arranged by Papini; Berceuse, by Marchot; Mandoline, by Thomé; and a solo of his own composition, called "Una Sera a Firenze."

Signor Volpe, who has been aptly styled abroad "The Joachim of the Mandolin," made his American debut at the concert hall of the New York College of Music about a month ago. He was then acknowledged by musical experts to be the finest performer on the mandolin that had ever been heard in this country. His mastery of the instrument is so extraordinary that he is able by a rapid and dexterous touch to produce a sustained tone similar to that of the violin and violoncello. Teachers of the mandolin have flocked to him to acquire the art of producing a similar quality of tone. Indeed, it is not unlikely that the mandolin will shortly become a fad in New York drawing-rooms, as Signor Volpe is in great demand at fashionable receptions and has been invited to give a mandolin recital at the Hotel Waldorf next month.

Of the selections offered last Friday, Signor Volpe was heard to special advantage in Thomé's Mandoline. His chord effects in this and other numbers were very striking, and at times he obtained a volume of tone from the instrument that sounded like the combined harmony of a half-dozen orchestral players. His skilful technique is undoubtedly the result of patient study and continuous practice, but the manner in which he makes the mandolin vibrate with passionate intensity in stirring passages is something akin to musical inspiration. In softer passages, on the other hand, he plays with an exquisite delicacy of touch, and produces a singing tone of sympathetic sweetness.

Considering the limitations of the mandolin compared to the violin and other string instruments, the brilliant character of his performance certainly proved him a great artist. Signor Ernesto Barletti, who accompanied Signor Volpe on the piano, also proved himself an artist of exceptional merit.

The concert was followed by a reception at which Mrs. Fiske assisted Mrs. Guernsey and Miss Florence Guernsey in receiving the guests. Among those present were Dr. Egbert Guernsey, Mrs. Donald B. Toucey, Mrs. Gilman Collamore, Stephen Fiske, Mrs. W. H. Granberry, Miss Martha Beckel, Mrs. S. L. Bloomfield, Mrs. J. N. Bloomfield, Mrs. Henry Miller, Major J. B. Pond, Marshall P. Wilder, Mrs. Florence Grey, Miss Grace Claggett, Mrs. Lyman Fiske, Miss Florence Tuttle, Miss Austin Tuttle, Mr. Howard

Paul, Signor Scognamillo, Mrs. Mary W. Oothout, Major Handy, Miss Daisy Egan, Mrs. Henry Hilton, Miss Ella Powell, Mrs. John W. Judge, Mrs. Charles Pfyzier, Jr., Mr. Wilfred Fralick, Miss Helen Granberry, Mrs. Kate Masterson, Mr. Albert Ellery Berg, and many others.

HARDSHIPS IN THE STORM.

George V. Snider, master machinist of the George Learock Faust company, writes to THE MIRROR of the bitter experiences of that organization in Pennsylvania during the recent great storm.

"On Tuesday, Feb. 5," says Mr. Snider, "a railroad wreck caused us to arrive late at Lock Haven. We had to play in the dark, the meter being frozen, and the theatre was like an ice house. Persons in the audience had to keep their overcoats buttoned up, and some of them used matches to read their programmes.

The next day, at Bellefonte, everything was all right, with the exception of an accident at the switch board that almost caused a fire. The next day, at Homesdale, we could not play, owing to the fact that the theatre was too cold. The next morning, at nine o'clock, we started for Clearfield. We arrived at Osceola at 9:45 and transferred our scenery and baggage, but in ten minutes the train was stalled.

Extra engines got the train out of the yard, and we started, but soon got stuck in a cut, where we waited for three hours until a wrecking crew made a passage. By hard work we succeeded in going half a mile further, but stops were frequent all day. At about one o'clock in the morning members of the company were nearly famished, and there was a call for volunteers to go to the nearest farm-house for supplies. Mr. Hammersley and Mr. Snider started out, and after walking in snow about three and a half feet deep returned with food. A return trip for supplies was made, during which Mr. Snider's ears were frost-bitten.

"During the afternoon of this day we arrived at a point within six and a half miles of Clearfield. The coal ran low, and all the passengers huddled in one car and the trainmen gathered all the coal for this car and let the others go out. It was now seven o'clock, and everybody wanted supper. Messrs. Quaid, Hammersley, and Cassidy, with another passenger, went about a mile across fields and in the darkness to a farm-house, and after hard work returned with food, passing part of the way through four feet of snow. They suffered greatly from the cold.

The women of the company stood the hardships better than some of the men. When within this short distance of Clearfield, we were steadily delayed. There were three engines in front and one at the rear of the train, while a wrecking train with fifty shovels was ahead. The train had no sooner passed through a way made for it than the track filled up again. The wind was terrific, and one could not sit in the centre of the car, it was so cold. We all had to take turns at the stoves. We finally arrived at Clearfield, where we found warmth and beds."

NEW THEATRE FOR COLUMBUS.

The Great Southern Opera House, now being built at Columbus, O., at a cost of \$200,000, has been leased to W. W. Freeman, manager of A Railroad Ticket, and his brother, Charles E. Freeman.

The new house will be ready for opening on Sept. 1. Its main entrance is on Main Street, through an arcade twenty-five feet wide, in which will be located two box-offices. This arcade, which will be finished in marble and onyx, leads to a main foyer 23x75 feet, adjoining which on the sides are toilet-rooms, smoking-rooms, check-rooms, and the managers' office. A grand staircase ascends from this foyer to the balcony, which will also have toilet and check-rooms. The stage entrance and a stairway to the gallery are on the Pearl Street side of the theatre.

The orchestra floor will seat 675. There will be six boxes. The balcony and gallery will be constructed on cantilevers, doing away with all columns. The decorations will be in the style of the Italian Renaissance. The stage will have an opening between the proscenium arch of 35 feet, with a height of 30 feet; between main walls 67 feet; depth, 45 feet; from stage to gridiron, 72 feet.

There are to be thirty dressing-rooms supplied with electric light, gas, hot and cold water, and the larger ones with baths. The property and scene-rooms will be on the stage level, and the orchestra and chorus and bill-rooms in the basement. The electric and heating plants will be located in an adjoining building. All new appliances in lighting and ventilation will be employed, with modern apparatus against fire. The seating capacity will be about 1,000 and the theatre will cost \$200,000.

THE P. W. L. ELECTION.

The Professional Woman's League held its annual business meeting in Hardman Hall last week Monday. The election resulted: President, Mrs. A. M. Palmer; Vice-Presidents, "Aunt Louisa" Eldridge, Lotta Crabtree, Mrs. J. C. Croly, Kate Field, Madame Janauschek, Mrs. Sydney Rosenfeld, Mrs. Barnes Williams, Mrs. Alice Maddock, Jessie Bartlett Davis, and Mrs. Sol Smith; Chairman of the Executive Committee, Mary Shaw; the members of this committee are: Mrs. Florence E. Corey, Mrs. Rachel McAuley, Maud Banks, Mrs. E. B. Townsend, Rosa Rand, Cordelia Williams, Mrs. James Fairman, Mathilde Cottrell; First Recording Secretary, Sara Palmer; Second Recording Secretary, Emma Herzog; Assistant, Mrs. Alice Weber; Treasurer, Mrs. Edwin Knowles; Auditor, Cynthia Westover; Chairmen and senior members of committees are: Literature, Bertha Welby, Ada B. Winnie; art, Mrs. George Collier, Helen Tracy; drama, Mrs. Sydney Cowell Holmes, Mrs. Charles Barnard; music, Katherine Evans, Elizabeth Northrup; languages, Louise Muldener; Mrs. Seymour Parker; library, Alice Brown, Mrs. Augustus Whiting; physical culture, Clara Hunter, Emma Carroll; Mrs. Charles Wheeler and Clara Baker Rust are on the reception committee. The annual reception will be held at the Hotel Brunswick on Feb. 28.

JOHN HARE MAY COME OVER.

It is announced that John Hare, the well-known actor-manager of the London Garrick Theatre, is ambitious to emulate the examples set by some of his fellow players, and has determined upon an American tour for next season. It is said that several American managers have made overtures to manage him, but that he has settled with none as yet.

TWO COLONELS AT THE BIJOU.

William Richard Goodall's pastoral play, *Two Colonels*, is booked at the Bijou to the Camille D'Arville Opera company. The latter company is booked for three weeks, and this time may be extended to April 4.

BOOKS REVIEWED.

"Robert H. Hatch's Recitals." Edgar S. Werner, New York.

This volume contains forty pieces for public recitation collected with care by a trained elocutionist, and embraces several pieces exclusively the property of this publication. All the selections have been tested, and their general value is plain. The book is well printed, and has on the cover a portrait of the compiler.

"Defective Speech and Deafness." By Lillie Eginton Warren. Edgar S. Werner, New York.

In this volume is offered what seems to be a valuable and practical treatise upon speech by an expert teacher of articulation to deaf-mutes. The aim of the book is to illustrate that speech may be developed in and understood by those who suffer from the different phases of deafness and the varying degrees of imperfect utterance. The cure of defects in speech, the removal of peculiarities of voice, the development of hearing in deaf children, and the teaching of articulation and lip reading are treated in what seems to be a scientific way. The book will interest all teachers, and especially those whose work is among deaf-mutes.

"Pantomimes, or Wordless Poems." By Mary Tucker Magill. Edgar S. Werner, New York.

This is a new edition, newly and handsomely illustrated, of an old work, with an interesting addition, embracing a number of pantomimic representations of poems, plays, and familiar stories, all set to music. The volume also includes recitations used by Miss Magill herself, and not obtainable in any other form. Some of them are of her authorship. The work has thirty-seven full-page illustrations in half-tone, and will be found useful to individual entertainers, as well as interesting to the non-professional.

A WOULD-BE DRAMATIST.

A New York theatrical exchange recently received a letter from an ambitious man, whose name will not be disclosed, a resident of a town in Montana that shall also be nameless. The letter, shorn of its introductory formalities and its signature, is here reproduced as written:

"Yours of Jan 21st 1895 at hand contents noted you ask for doing what, that I wish to know your terms, it is for the following, getting a drama produced or produced it yourself as I do not know any better way to get it before the public than through your agency. . . .

"it will be ready for production when I forward it to you, although you perhaps may see where some slight changes would make it appear better, and also I would like to have your opinion as to the length of time a drama takes, next in the East, a five thousand words drama will admit of another short play the same evening, while ten to fifteen thousand will take up an evening.

"which will be worth the most money, the long or the short, I am not afraid about the merits of the play for 200 people read it and not one got through with dry eyes. But of course critics may find fault with it, and unless the press of the County sanctions it is hard to make a success of any drama as soon as I get your opinion in regard to the number of words it should contain I will correct it up and forward to you provided we can agree.

"you say you want 5 per cent on net profits do you mean on the sale of the play, do they buy outright or do they produce them first to see if they will draw largely, let me know in your answer about how much a drama that will take up an evening, will sell for."

OPERA SOCIAL CLUB BALL.

On Wednesday night at Tammany Hall occurred the first annual ball of the Opera Social Club, a new organization composed chiefly of the attachés of the various theatres in the city.

The subjoined committee is in charge of affairs: Gus Muller, Fifth Avenue Theatre; Charles Komp, Empire Theatre; Henry Seligman, Koster and Bial's; William J. Brown, Metropolitan Opera House; Al. A. McDonald, Bijou Theatre; and W. W. Stuart.

I is the intention of the committee to provide quarters, in the near future, where members may enjoy the privacies of a club.

The ball was largely attended and was a success. The participants in the grand march, which was led by Mr. Brown and Miss Dogherty, were grouped before the camera and a flash-light photograph taken.

A BROOKLYN THEATRE RIOT.

The Star Theatre, Brooklyn, was the scene of quite a serious riot last Monday evening. The Tornado company was playing an engagement at the house and during the third act the gallery gods began to hoot Taylor Carroll, who plays the villain in the piece.

Special Officer Allen endeavored to quell the disorder, but was soon overpowered by the hoodlums. Then a cry of fire was raised and several ladies in the parquet fainted.

Finally the performance proceeded, but on the close of the play the riot was resumed outside the theatre and continued until the arrival of a body of policemen from the Adams Street Station. Only one boy was seriously hurt.

MANTELL WILL COME TO NEW YORK.

It is now arranged that Robert Mantell, who has not been seen in New York for three years, will play an engagement at the Bijou Theatre, Brooklyn, beginning Feb. 25, and possibly in New York.

Manager Augustus Pitou said yesterday: "I am now negotiating for time at a New York theatre as well. The legal difficulties which have heretofore stood in the way of Mr. Mantell entering the State of New York have been almost removed. Mr. Mantell is in contempt, and when the contempt is paid—some \$1,100—he cannot be arrested. The lawyers are also negotiating to settle the matter of the alimony."

EPICOENE AT YALE AND HARVARD.

The departments of English literature of Yale and Harvard have invited Franklin H. Sargent to present Ben Jonson's *Epicoene*; or, the Silent Woman at New Haven and at Sanders' Theatre, Cambridge, in the Spring before the faculties and students of these Universities. The performances will be given by the students of the American Academy of the Dramatic Arts who recently appeared in the play at the Berkeley Lyceum.

A GERRY AGENT ASSAULTED.

Gerry Society Agents Agnew and Theodor Diederich found in the gallery of Jacobs' Theatre last Monday two boys under the legal age at which minors may attend a public entertainment unaccompanied. The agents arrested the boys and started for the Society's rooms. Doorkeeper Richter stopped the agent, Diederich, and asked his business. The agent alleges he told him who he was, whereupon Richter struck him. Agnew went to his associate's assistance, and the doorkeeper was arrested. The boys escaped in the mêlée. In the Yorkville Court Richter declared that Diederich did not say he was an officer. He, however, admitted the assault, and Police Justice Denel committed him in \$200 bail.

GOSSIP OF THE TOWN.



Above is a picture of Joseph Ransome, an American actor, who will reopen his season on Feb. 25 under the management of William Richards. Mr. Ransome is an actor of great experience, who received his training under such stars as John McCullough, Madame Janauschek, James O'Neill, Frederick Warde and others prominent. Mr. Ransome has a fine face, a good figure, a strong voice, and a personal magnetism that has won him friends on both sides of the footlights. His latest success as Edmund Dantes, in his own version of Monte Cristo, stamps him as an actor of notable ability, and his experience as stage manager in various companies enables him to produce his plays in a thoroughly artistic manner. The repertoire will include Monte Cristo, Richelieu, Ingomar, La Tentation, and A Man of Honor. Manager Richards has engaged the following persons to support Mr. Ransome: Alice Fairbrother, Ella Guthridge, Marion Richards, Martin Murray, P. Nannery, Edwin Tragesser, Edwin Gallagher, George Fletcher and Charles E. Dowd. The season will open at the Standard Theatre, Philadelphia, on Feb. 25.

Adelaide Randall, in Rush City, appears as Trilby.

Charles H. Green will join The Country Circus at New Orleans.

It is said that Annie Ward Tiffany is negotiating for a production of *Lady Blarney* in London. Rose Tiffany has made a hit as the blind girl in *The Vale of Avoca*.

Ida Sollee, who is praised by papers in the West for her personation of *Nanette* in *Paul Kauvar*, was recently entertained at Fort Scott, Kansas, by Mr. and Mrs. George W. Martin. Mr. Martin is the editor of the Fort Scott Tribune.

Owing to the illness of Manager Frank S. Davidson, of Old Farmer Hopkins, that attraction was forced to close at Front Royal, Va.

Pike and Young, managers of *Gloriana*, have engaged Ada Van Etta in place of Blanche Chapman.

W. J. Wiley, manager of the Academy of Music, Fall River, Mass., writes that Sawtelle's Dramatic company played his house on Feb. 9 to 2,413 paid admissions for one performance.

Frank Dumont, author of *On the Go*, has joined Charles A. Loder for the rest of the season to look after the money end of the show.

Alexander Salvini, who comes to the Grand Opera House the week of April 15, will play The Three Guardsmen only. Next season Mr. Salvini will be seen as Othello.

Arthur Clarke and Kirke LaShelle were conspicuous figures on the Rialto last week.

Alf Hayman has returned from Chicago.

Rose Coghlan

AT THE THEATRES.

Koster and Bial's.—Vaudeville.

Several new features were introduced in the bill at Koster and Bial's last evening. *Cissie Loftus*, who is the star attraction at this popular vaudeville house at present, added *Gas Elan*, the London costermonger, and *Tony Pastor* to her list of imitations.

The Frantz Family of acrobats made their first appearance in America in some time, and were heartily applauded. The Brothers Rosson, the Lilliputian athletes, introducing a novel boxing act, and *Alcide Capitaine* made her re-appearance in her wonderful feats on the flying trapeze.

Moms, *Stainville*, gave imitations of *Mayor Strong*, *T. C. Platt*, and noted statesmen and authors of Europe. A new living picture, entitled "In Gloria Excelsis," was presented with a musical effect, comprising an invisible chorus of twenty voices.

Other features of the current bill are *Paul Cinequalli*, *Les Tour Dier's*, *Hurley and Gilson*, and *Eugenie Petrescu*.

Keith's Union Square.—Vaudeville.

Juan Caicedo and *Adele Purvis Onni*, two of the cleverest performers in their line, headed a most attractive programme at Keith's Theatre last evening. *Miss Onni's* performance on the slack wire is remarkable. Her juggling and serpentine dancing on a revolving ball, is decidedly clever, and called forth much enthusiasm last evening. Her whole performance is executed with much grace.

The *Kappa Brothers*, comic acrobats; *David Warfield*, in some clever monologues, *Misco* and his trained pony and dog; *Albertus and Bartram*, club swingers; *Harry Emerson*, the four *Cohens*, *Wills* and *Barron*, *Mason* and *Titus* are some of the interesting features of the excellent programme offered at Mr. Keith's popular house this week.

Tony Pastor's.—Vaudeville.

A full house was on hand at Tony Pastor's last night to enjoy the good variety performance provided. *Polly Holmes*, "the Irish Duchess," made a hit with her singing of Irish songs, which she rendered with a rich brogue that evoked much applause. *Haines* and *Pettigill* gave the *Pool Room* sketch, which has been seen before, but is still amusing. *George E. Austin* appeared in a comedy wire act. *Belle Black* in character songs, *Fisher* and *Crowell* as acrobatic comedians, *Patterson Brothers* as gymnasts, and others were *Imro Fox*, the *Three Marvels*, grotesques, and last, but not least, *Tony Pastor* in comic songs.

People's.—Ton Yonson.

Yon Yonson is still as attractive as ever. A large audience turned out to greet the really funny *Swede* at the People's on Monday night.

Sam Heege still continues in the title role, and his antics never fail to set the house aroar with laughter. *Sadie Connolly* aids in fun-making, and proves equally effective. The supporting cast is competent.

Grand Opera House.—Charley's Aunt.

Charley's Aunt is offered as the attraction at the Grand this week. Last Night, as usual, the audience was kept in an uproar by the many embarrassing situations into which the masquerading nephew *Babberly* is placed in the play. The cast is the original one seen during the long run the piece enjoyed at the Standard.

At Other Houses.

In Old Kentucky is at the Columbus Theatre this week.

The Old Homestead appears to be a fixture at the Star.

Bessie Bonchill has made a hit as Little Christopher at the Garden.

The Fatal Card has only three more weeks to run at Palmer's.

James C. Roach has won an emphatic success with *Rory of the Hill* at the Academy.

The District Attorney will conclude its run at the American on Saturday night, as The Country Sport is booked there for next week.

In consequence of the continued demand for seats to see The Orient Express and A Tragedy Rehearsal at Daly's, the production of The Two Gentlemen of Verona has been deferred to next Monday.

Madame Sans Gène is in its second month at the Broadway.

This is the last week of Fanny Davenport's engagement in *Gismonda* at the Fifth Avenue Theatre. Next week *W. H. Crane* will be seen at this house in his new comedy, called *His Wife's Father*.

The Casino will be reopened under Rudolph Arnston's management to-morrow (Wednesday) evening. The opening programme includes *Gilbert and Sullivan's Trial by Jury*, a *Snow Ballet*, and a general vaudeville performance.

Rob Roy still holds comic operatic sway at the Herald Square Theatre.

The Stowaway is the bill at Jacobs' Theatre this week.

This is the concluding week of The 20th Century Girl at the Bijou. Next week *Camille D'Arville* is due at the Bijou with *The Magic Kiss*.

Humanity continues in melodramatic favor at the Fourteenth Street Theatre.

The Case of *Rebellious Susan* is still drawing large audiences at the Lyceum.

Niblo's has The Still Alarm this week.

Mrs. James Brown Potter and *Kyrie Bellew* opened a week's engagement in *Francillon* at the Harlem Opera House last evening. On Wednesday night they will appear for the first time in New York in a new version of *Charlotte Corday*.

This is the last week of *Beerbohm Tree's* present engagement in New York. He will be seen here for the first time in *Hamlet* at the Saturday matinee.

BROOKLYN THEATRES.

Park.—A Trip to Chinatown.

A Trip to Chinatown was warmly applauded by a large audience at the Park on Monday evening. *Harry Connor*, who has given up his attempts to rival *Richard Mansfield* in the Napoleon business, returned to his part of the dying man, in which he made his regular success. Next week, *Felix Morris* in repertoire.

Columbia.—Shenandoah.

The second and last week of *Shenandoah* opened auspiciously at the Columbia on Monday evening in the presence of a large audience. The large stage of the Columbia offers splendid facilities for showing off the fine scenery and allows the cavalry to perform evolutions which would be impossible on a smaller stage. *Josephine Hall* has made the hit of the performance as Jen-

nie Buckthorn, and the rest of the cast is capable. Next week *John Drew* will appear in *The Flambé Shop*, not *The Barber Shop*, as the intelligent compositor made me say in last week's MIRROR.

Amphion.—The Little Trooper.

Della Fox last night in *The Little Trooper* was heartily greeted at the Amphion. *Villa Knox*, *Jefferson*, *De Angelis*, *Paul Arthur*, *Alf. C. Wheeler*, *Marie Celeste*, *Charles J. Campbell*, and the rest of the cast were satisfactory. Next week, *Marie Jansen* in *Delmonico's* at the Six.

Notes.

McFadden's Espionage is at the Bijou. *The Byrons* in *The Ups and Downs of Life* are at the Star.

Bill Hoey in *The Flams* is in his second week at the Grand Opera House.

Matthews and *Bulger* and a large company are at Hyde and Behman's.

The Empire attraction this week is *Steve Brodie* in *On the Bowery*.

WHY THEY GAVE UP THE LEASE.

Colonel W. E. Sinn and his son, W. E. Sinn, have sent a communication to THE MIRROR in answer to statements concerning their reasons for giving up the lease of the Brooklyn Park Theatre at the end of the present season. They maintain that the location of the Park Theatre will make the house in the future fit only for cheap-price performances, and that they intend to devote all their time, energies, and resources to the new Montauk Theatre, which they will open next September. In the course of the communication they say:

"As managers for twenty years in Brooklyn, we feel certain that we should understand the needs of the people, and being up-to-date in our ideas of theatricals, we are also sure we can give Brooklyn what it wants—something as acceptable as the Park has been for nearly a quarter of a century."

"Besides the stage of the Park has proven of late years much too small for the grand scenic productions which some of the most important stars now require. For instance, we had to cancel *Gismonda* this season because our stage could not accommodate the play. In the Montauk, comedy as well as spectacular productions will find a suitable stage and excellent acoustics."

"To correct an impression conveyed by a local paper, that certain managers control a very large number of attractions, and to answer the insinuations that attractions booked for the Park may not go to the Montauk, we wish to say that we have booked thirty-five weeks, and all of them positively for the Montauk. In fact, the managers of all these attractions are as anxious to play at the new house as we are to open it."

"The new Montauk will be in every respect a grand modern theatre, absolutely fireproof, and built according to the stringent new building laws. The seats will be roomy, something that we have not been able to provide at the Park, owing to the size of the house. In point of decoration and furnishing it will have no superior in this country. These features we know appeal to the people, for hundreds have told us how glad they are that we are to move into a house absolutely safe."

"As regards the new lessees at our old theatre, we are now and always have been on very friendly relations. The theatre will be theirs to do as they please with it. We have simply become convinced, by many years of experience, that it is only fit for cheap-price amusements, and in a neighborhood unsuited to our patrons. It was under this conviction that we preferred to pay a large bonus to leave it rather than to keep it. We offered our landlord, Mr. Felix Campbell, several managers of cheap amusements, but they could not come to any understanding, and finally we resolved to leave it at any cost."

"In conclusion, we wish to say that we feel a great deal of satisfaction in being able to promise the people of Brooklyn the finest theatre ever seen here, a place where comedy and drama alike can be given to the satisfaction of all, where everybody can see and hear, and where everybody can go with entire safety."

THE 14TH STREET PROGRAMME UNSET TIED.

It is not definitely settled when *Humanity* will end its run at the Fourteenth Street Theatre. It was announced last week that the run would close next Saturday night, but Manager Brady denies this, and says it may stay some time yet.

Manager Rosenquist has arranged, it is said, with *Walter Sanford* for a production of *The Shangraum* at the Fourteenth Street to follow *Humanity*. But according to a rumor on the Rialto yesterday, Manager Sanford is in trouble with his stock company in Massachusetts on account of attachment of scenery.

CHARLOTTE CORDAY IN HARLEM.

To-morrow evening *Mrs. Potter* and *Kyrie Bellew* will be seen at the Harlem Opera House in their new play, *Charlotte Corday*.

The piece should prove interesting for assuredly there is no period in history so big with dramatic events than the time in which the famous Charlotte Corday lived and died.

The action of the play begins in Caen, France. In the second act, Charlotte is found in the artist David's studio. The third act shows Marat's study and the last act the Concierge.

On Saturday evening the only performance of *Therese Raquin* will be given.

W. J. FLORENCE'S ESTATE IN COURT.

A bill in equity was filed in Washington last Thursday by Benjamin F. Conlin as one of the heirs-at-law and next of kin of the late William J. Florence against *Mrs. Florence* and others.

The object of the suit is the sale or partition of certain real estate which Mr. Florence owned here. The court is asked to determine and assign the widow's dower interest to *Mrs. Florence*, and if the partition cannot be made to sell the property and divide the proceeds among those entitled to it.

WARDE AND JAMES' NEW PLAY.

A new romantic play, by William Greer Harrison, entitled *Runnymede*, was produced by *Frederick Warde* and *Louis James* at the California Theatre, San Francisco, last night.

The piece deals with the historical incident of the Magna Charta and the romantic story of Robin Hood.

The play is written in blank verse.

TO BUILD A THEATRE IN WILKESBARRE.

Canary and *Lederer* will have a theatre in Wilkesbarre next season. A syndicate of Wilkesbarre citizens offered to build the theatre and *Canary* and *Lederer* accepted. *Arthur Frothingham*, of Scranton, will probably be the manager of the new house which, it is said, will be ready next Fall.

IN SCAMMON'S FAVOR.

The suits brought against *A. Q. Scammon* by members of the late *McKenna's Flirtation* company have been decided in *Mr. Scammon's* favor, they bearing out his statements made in answer to the allegations against him.

204 Actors' Faces in one beautiful photograph, \$2. H. F. Jordan, 109 5th Ave., Chicago, Ill.

THE HIGH HAT BILL.

Nothing definite has yet been accomplished at Albany in the matter of the Cutler High Hat Bill. The bill came up for passage last Thursday but the republican leader moved to strike out the enactment clause. As the mover was not present, the bill was laid aside until next Thursday.

It is believed that if Mr. Ainsworth succeeds in striking out the enactment clause, it will kill the bill. It is said that Mr. Cutler, the father of the bill, is willing to make an amendment to the effect that all persons objecting to the seats given them must state their objections to the box office by 8:15 p. m.

The theatrical managers of New York and Brooklyn make the following objections to the proposed law:

1. No power whatever is given to the managers to enforce the rules for disregarding which the law punishes them. To order a woman to take her hat off or to refuse to admit a person to the theatre because that person is not dressed in a manner prescribed by the manager, is not only contrary to American customs, it is also illegal. Suits for damages, if the persons refusing to comply with the manager's demands should be ejected from the theatre, would almost surely ensue, and in any event expense and trouble would be entailed upon the manager.

2. At the same time, the law in question puts the manager in the position of a culprit if, on the complaint of any patron, he neglects to do this illegal and improper thing. If the law is to stand, the managers should, at least, be clothed with legal authority to eject, without possibility of claim for damages or a suit at law for said ejection, or the refunding of ticket money to the party ejected.

3. As the law is drawn it opens the door to all sorts of abuses. All persons connected with the management of theatres know how difficult it is to please people in the matter of seats. Some one is bound to sit behind somebody else who is more or less disagreeable; all persons cannot have aisle seats, yet all want to sit in one of them; somebody, as theatres are constructed, has to occupy a seat where some sort of obstruction is in the direct line of sight toward the stage. The practical operation of this law would be to make it next to impossible for managers to pursue their business. As the law is drawn, there is nothing to prevent an auditor from entering a place of amusement, and after having seen enough of it, to come out and demand his money back upon the plea that his view of the stage has been obstructed, or that he has been annoyed by the noise of applauding spectators.

4. No distinction in the law is made between persons paying for a ticket and those occupying seats on complimentary tickets and the law is so loosely drawn that any one finding a coupon on the floor of the parquet or balcony of a theatre, or any person to whom such check or coupon might be given by an out-passing auditor, would have the right to set up a claim for the refunding of the money.

5. The question as to what constitutes an obstruction or an annoyance is one which under this law would be provocative of infinite disputes and legal quarrels, causing expense and trouble to the manager. There is hardly a theatre in the world where there are not many seats the occupants of which are not obliged to move the head a little to one side or the other, in order to get a perfect view of the stage. A large man may be seated directly in front of a small man, a lady with puffed sleeves may be placed in front of another, etc. A little humorizing of the situation or a respectable appeal to the box-office generally remedies and has remedied for a hundred years all these difficulties.

6. If, as is alleged, the object of this law be to do away with the wearing of high hats in the theatre, then the managers say that object is a worthy one. But as the law-makers of the State have ascertained that the passage of an act directed against the high hat wearers themselves would be unconstitutional, they say it is a monstrous injustice to make them responsible for the faults of a fashion over which they have no control and can have no legal control.

THE STADT, MILWAUKEE, REBUILT.

The *Stadt* Theatre in Milwaukee, which was burned down some time ago, will be rebuilt by Captain Fred. Pabst, the wealthy brewer. As finally adjusted, the insurance on the old house reaches the sum of \$60,718.75. The new theatre will be ready for next season.

SEALED LIPS.

Sealed Lips, a melodrama by W. C. Hudson, in which *Arthur Lewis* and *H. S. Taylor* are interested, will be produced this (Tuesday) evening at Taunton, Mass.

JULIA MARLOWE BEGINS SUIT.

Julia Marlowe has begun a suit against the *Indianapolis Journal* for \$25,000 damages for an alleged libelous criticism upon her last appearance in that city.

GOSSIP.

The first of the singers who are to take part in *Walter Damrosch's* season of Wagner opera arrived on the *Saale* last Saturday from Germany. Among them were *Johanna Janseher*, *Gadski*, *Nicolaus Rothmuhl*, *Paul Lange*, and *Rudolph Oberhauser*.

Thomas F. Boyd, who has severed all connection with *Boyd's Opera House*, Omaha, has succeeded E. L. Webster as manager of the *Peavey Grand Opera House*, Sioux City, and assumed all of Webster's contracts.

M. S. Kennedy was out of the cast of *Charley's Aunt* last week, owing to the death of his mother in Baltimore.

IN OTHER CITIES.

BALTIMORE.

John Drew and his capital co. made a decided impression at Ford's Grand Opera House, where they appeared in Henry Guy Carleton's charming comedy, *The Butterflies*. Mr. Drew was in fine form, and Maud Adams was as sweet and attractive as when seen in *The Masked Ball* a year ago. The cast included besides Mr. Drew and Miss Adams, Lewis Baker, Harry Harwood, Arthur Byron, Leslie Allen, Frank E. Lamb, Mrs. Annie Adams, Anna Belmont, and Virginia Buchanan. Local Paint and Powder Club in Juan of Arc 11.

At Harris' Academy of Music Mathews and Bulger, fresh from the variety stage, presented a farce-comedy, entitled *Rash City*. The play was quick and bright and amused the audience. Grand Opera co. 18-22.

A. V. Pearson's co. appeared in the Police Patrol at the Holiday Street Theatre. The sensation of the murder of Barker Snell in Chicago two years ago and the escape of the supposed murderer afforded excitement enough to keep the gallery on the *qui vive*. She 18-22.

The International Vaudevilles, a first-class co., gathered together by Manager James L. Kernan, entertained the patrons of the Howard Auditorium. The *Prodigal Father* 18-22.

At Kernan's Monumental Theatre, The New York Stars displayed their stellar qualities to large houses. Hyde's Comedians and Helene Mora 18-22.

On Tuesday evening, 12, Baltimore had what she does not often have, a first-night performance, the occasion being the initial production of the new operatic comedy, *The Birth of Venus or the Mole and the Model* at Allumbaugh's Lyceum Theatre. The play, for play it is, more than opera, is not in my opinion destined to be a success. The lines are at times witty and some of the situations amusing. Joseph W. Herbert is the author of the play, and Edward Jakobowski the composer of the incidental music. The co. is an excellent one from a dramatic standpoint, but with the exception of Grace Golden is weak musically. The cast: E. J. Henley, E. J. Wentworth, A. W. Mullin, Frank Dushon, J. W. Herbert, W. P. Swettman, Grace Golden, Josephine Allen, Rose Leighton, Orinda Worden, Isabel Annesley, Alice Florence, Anna Desmond, Fannie Burton, Lucy Talbott, and Carl Tanner. The production was staged by M. V. McLeod, under the management of Ariel Barney. Baltimore evidenced her appreciation of the novelty of a first night by sending a large and fashionable audience which crowded the Lyceum. Midas by local talent 22-23.

The sale of seats for the grand opera at Harris' Academy of Music next week has been very large and the management are correspondingly gratified.

Midas, an operetta by A. Baldwin Stian, was successfully produced at Allumbaugh's Lyceum Theatre last week by the House of Blanc Club. This opera has been produced by E. E. Rice.

The Bostonians had a good week at Ford's Grand Opera House. HAROLD RUTTLEDGE.

ATLANTA.

Sol Smith Russell, at the Grand, was welcomed by large audiences 5, 6 and matinee. The plays given were *The Heir-at-Law*, *Peaceful Valley*, and *A Poor Relation*, both of which we had seen before. While Mr. Russell proved to be strikingly good as Dr. Parsons, yet it is probably doubtful if he can ever separate himself from the roles of Hosea, Howe and Noah Vale before the eyes of his innumerable clientele.

William M. Crane, for the first time since Robson and Crane separated, appeared at the Grand in The Senator and Brother John 7, 8 and matinee, to large audiences. Mr. Crane seemed funnier than ever, and in the judicious scenes he deserved all the good things said of him. The co. was probably the best in its line that has appeared at this theatre this season.

Carrie Louren opened at the Marietta Street Theatre at popular prices 11 for a week to fair business. The *Bluebell* was given on the opening night.

Robert Mantell and a splendid co. presented Monsars at the Grand 9 to a medium-sized audience. Mr. Mantell did some stirring work, and besides the continuous applause he was favored with a curtain call.

Mida in *The Parisians* and *The Magdalen* 11, 12 and matinee drew an audience of even less proportions than *Mida* at the Grand. The weather was miserable, and this, no doubt, made the engagement an unprofitable one. The co., including a bevy of handsome women, did excellent work and were warmly appreciated.

The Convention of Southern Wholesale Druggists attended *Rhina's* performance of *The Magdalen*.

The Rose Comedy st. De Give's Marietta Street Theatre 5, 6 and matinee drew unusually light audiences.

Robert Harris, who has been playing with the Carrie Louren co., has returned to Atlanta, his old home, and is mingling among his friends.

News by wire from Athens says that the Uncle Tom's Cabin co. failed to fill its engagement 11 and that James Rogers has entered suit for damages.

Colonel Reed is coming this way and plays *Mardi Gras* week in the Crescent City.

Smart Rogers has in rehearsal a comedy from the French called *Lighthead's Wife*.

Signor Enrico Campobello is working diligently upon his subscription season of grand opera. He announces that subscription tickets will be on sale after March 5.

Herbert Mathews will leave the Grand Opera co. at Harry Greenwall's New Lyceum for the Summer and assumes *Tar* and *Tartar* as the first to be given. Edith Mason is the prime donna.

William H. Crane's co. was detained about two hours out of Savannah while en route to Jacksonville by a wait. The members took advantage of the opportunity and made an excursion some miles away upon a hand-car. Fishing, duck-shooting, etc., were engaged in, and a most pleasant time was had during the four hours of delay.

ALF. FOWLER.

MINNEAPOLIS.

At the Grand Opera House Thomas W. Keene opened a week's engagement 11 in *Richard III*, to a large and brilliant audience. Mr. Keene was suffering from a severe cold, which seriously marred an otherwise masterly performance of the title role. His support was very poor. Mr. Henning made an excellent impression as Richmond. Mr. Arden was a very acceptable Buckingham. The Elizabeth of Miss Beaman was a strong impersonation. Lillian Lawrence was happily cast as Prince Edward as was also little Miss Black as the role of Duke of York. Richelieu, Hamlet, Othello, Merchant of Venice remainder of the week. The New Boy 18-20.

At the Bijou Opera House Hanlon's *Pantasma* was presented 10 to good-sized audiences and was very cordially received. The piece abounds in handsome scenery and costumes and marvelous mechanical effects. The co. is a good one. George H. Adams, the McDonald Brothers, Elsie Irving and Blanche Sherwood deserve special mention. Old Glory 17-22.

The annual benefit of the Elks at the Lyceum Theatre 18 was a decided success, both artistically and pecuniarily. A programme of equal merit has rarely been given on like occasions.

Henry S. Award, business manager of The New Boy, was in the city 18. Grace George leaves The New Boy co. at Duluth and returns to New York. Her part, that of Nancy Roach, will be assumed by Julie Kingsley during the engagement in this city.

Blanche Stoddard, who made her professional debut in *Old Kentucky* during its last production here, is being treated for a severe throat trouble by local physicians.

Several professionals now in the city have kindly volunteered their services for the Associated Charities' benefit, which is to be given in the near future.

Manager Litt has made the following selections for the cast of his new play, *The War of Wealth*: Edgar L. Davenport, Joseph Wheelock, W. F. Crosby, Ruth Carpenter, Mary Shaw, Louise Galloway and Annie McLaughlin.

F. C. CAMPBELL.

PROVIDENCE.

Nat Goodwin closed his brief but brilliant engagement at the Providence Opera House 9. *A Gilded Fool*, in Missouri, David Garrick and *Lend Me Five Shillings* comprised the repertoire and the popular comedian was enthusiastically received. At every performance he was repeatedly called before the curtain. The supporting co. was admirable and included R. G. Wilson, Clarence E. Holt, William Ingersoll, Arthur Hoops, Minnie Dupee and Blanche Walsh. The theatre was dark 11-12 owing to the difficulties experienced by The *Prodigal Daughter* co., whose scenery was attacked in Boston. For the rest of the week, beginning 14, we had *The Passing Show* with all its bright and entertaining novelties. Large audiences ruled. *The Girl I Left Behind Me* 18-22.

Charles Vale's Devil's Auction was enjoyed by audi-

ences that completely filled Keith's Opera House 11-16. Carl A. Haswin in *The Silver King* 18-22.

Reilly and Wood's Specialty co. attracted very large audiences at the Westminster Theatre 11-16, and presented a bright specialty and burlesque programme. City Club Burlesque co. 14-22.

At Troubridge's Star Theatre Dan McCarthy, supported by Lou Ripley and a well-balanced co., presented *The Pride of Mayo* 11-12, and *The Rambler From Clare* 13-16 to good houses. Katherine Roher and her own co. in *A Heroine in Rags* 18-22. Miss Roher will be tendered a benefit 21, when *The Lady of Lyons* will be given.

I have been unable to find out just what the trouble was in regard to *The Prodigal Daughter* co. which was booked to appear at the Providence Opera House 11-12. The co. and horses arrived here Sunday (30) and apparently everything was all right, but at a late hour Monday I was informed that the scenery had been attached at the Bowdoin Square Theatre, Boston, and that no performance would be given that night. Tuesday came and still no scenery and it was announced that the co. would not appear at all. The members of the co. left 16 for Lynn and so did Treasurer Anderson, who went in the interests of Manager Morrow.

Manager Frank Howe of Our Railroad Men co. was in town 11.

J. F. Kirke, formerly of Lathrop's Stock co., closed 9, and has signed to support J. J. Dowling in Captain Herne. Miss Viola Bancroft will be a member of this co. also.

Charles Guyer and Bonnie Goodwin, of Hanlon's Superior co., spent Sunday, 10, at their home in this city.

Business Manager Walter T. Floyd of The Silver City co., with whiskers à la "Biff" Hall, made me a call early in the week.

Ben Stern was here 18 in advance of *The Girl I Left Behind Me*.

Sousa's band gave two concerts in Infantry Hall 16 to large and well-pleased audiences.

HOWARD C. RIPLEY.

LOUISVILLE.

At the Temple on 14 Julian Stuart presented Virginia, H. Graham, Donnelly's success. Eliza Proctor Otis in Oliver Twist 18.

The *Liliputians* in *Humpy Dumpty Up to Date* appeared at Macanney's 11-12. Salvini 16-17.

At the Grand Opera House, Milton and Dolly Nolles in *From Site to Son* to large business. Lillian Lewis in *Cleopatra* opened 18.

At the Avenue, Herbert Cawthon in *A Cork Man*. A large co. of fun-makers aid in making a pleasing bill.

My Aunt Bridget 18.

Professor Al's Great Specialty co. proved a drawing card at the New Buckingham. The Rents-Santley co. opens 18 for a week.

F. Hopkinson Smith will read selections from his works at Music Hall 14.

Sousa will give a concert at the Grand in March. Carris Duke, Louisville's young violinist, is a soloist in this organization, and that fact alone insures a large audience.

Business continues good at the Mid-Winter Circus at the National Park.

Colonel Ingersoll will deliver his lecture on "The Bible" 21 at Macaulay's.

The sale of seats for the concert to be given by Alfred Farland, under Daniel Quill's management, is large. It will be given at Baldwin's Hall 22.

Wirt Williford has resigned as treasurer of the Grand and gone on the road with the Young Mrs. Wintrop co. in a business capacity. He is under engagement to Waggonhals and Kemper to go out next season as treasurer for the Louis James co. Mr. Williford will be succeeded at the Grand by his late assistant, Albert Werner.

CHARLES D. CLARKE.

INDIANAPOLIS.

Lillian Lewis opened to fairly good business at the Grand Opera House, presenting *Cleopatra* with special scenery, ballet and music and *Living Pictures* 11, 12. Oliver Twist 18-20.

Men and Women opened to fair business at English's Opera House 11-12. The *Liliputians* 14-16. Francis Wilson 21-22.

The Trolley System opened to good business at the Park Theatre 11, with the acrobatic comedians, Garibaldi Brothers, as the stars, and was well received.

Fabio Romani 14-16; Two Old Crones 18-20; Ole Olson 21-22.

Irwin Brothers' Specialty co. opened to a large audience at the Empire Theatre 11, and gave one of the best vaudeville performances of the season. Each of the specialties was excellent, and the co. included such favorites as Carr and Jordan, the Two American Macs, Benetto and Gammon. Gus Hill's co. 18-22.

The continued cold weather has had its effect upon theatre attendance, which has fallen off considerably.

Messrs. Dickson and Talbott have returned from their trip to the Bermudas.

George June is once more at his home here.

The annual benefit of the Elks takes place on 20 at English's Opera House with the usual minstrel first part by the lodge and the olio afterwards, strengthened by visiting professionals.

At the Cyclorama Building The Society Circus, for "sweet charity," is under way, and at the hands of the "four hundred" is successful pecuniarily.

G. A. RECKER.

CHARLESTON.

Theatrical people who happened to be in this section last week doubtless found it hard to realize that they were in the "Sunny South." With the mercury down to 12° above zero, and the weather either raining or sleet, things were not propitious for theatricals. Nevertheless Stuart Robins in *The Henrietta* 8 drew a good audience at advanced prices. With the exception of Mrs. Robins, the rest of the company.

Rose Coghill was billed 12 in Oscar Wilde's play, *A Woman of No Importance*, but, owing to the indisposition of Fanny Denham Rouse, who is ill with laryngitis, it was necessary to change the bill to *Fort-McNutt*. The attendance was good.

Among the coming attractions are Robert Mantell 15, 16; Field's Minstrels 19; Rhina 22, Tavary Grand Opera 20.

P. C. Farrel, the popular theatrical manager, is successfully piloting Col. Ingersoll on his lecture tour through the South.

The Charleston Elks will entertain Al. G. Field and his co. on 20.

R. M. SOLOMONS.

KANSAS CITY.

8 Bells drew large audiences at the Grand 10-16. Cleveland's Minstrels 17-22.

Pawn Ticket was well presented at the Ninth Street 10-16. Amy Lee, P. J. Anderson and Frank Doane were all excellent. Business fair. The Fencing Master 17-22.

Wang comes to the Coates 14-16, and T. W. Keene 18-22.

The Apollo Club concert at the Auditorium 11 was largely attended and an artistic treat. The club sang splendidly. Professor Carl Busch conducted ably, and Alfred Hoffman, cellist, and Ludwig Blener, violinist, were fine.

McKee Rankin, booked for last week at the New Gillis, failed to arrive. Uncle Tom will be put on 18-22.

Manager M. H. Hudson had a private water tower and system at his country villa, but the pipes froze during the blizzard, and in thawing them out the entire water plant was burned down.

FRANK B. WILCOX.

NEW ORLEANS.

At the Grand Opera House last week the Tavary Grand English Opera co. did a fine business. Stuart Robson 17-22.

William H. Crane in repertoire was at the Academy of Music, and, of course, did well. Rose Coghill 17-22.

Mrs. Langtry played a week at the St. Charles Theatre to large and fashionable audiences. The Country Circus 17-22.

The French Opera House is still witnessing the performance of grand and comic opera.

Hagenbeck's Trained Animals will be here on Feb. 18 for a short season. Manager S. M. Hoffmeyer is now here.

L. C. Q.

OMAHA.

Cleveland's Minstrels drew well at the Boyd 6 in spite of the weather's ministrations. A very good performance was rendered those who braved the storm. The cold was so intense during the street parade that a number of the musicians' horns were frozen, necessitating the owners going into a convenient hotel to thaw out. Some of the artists marching in the procession took advantage of the

delay to stop at the Misfit to purchase another nickel's worth of clothes. I hear that *A Temperance Town* 7-9 was rather disappointing though the attendance in the main was good. *Trus' Wang* co. made quite a hit 10-12. Virginia Earle's Mataca is a close copy of Della Fox's though rather more refined. Marion Singer is an amusing Widow. Florence Drake is vocally good but lacking in stage presence. Albert Hart's Wang is certainly sufficiently energetic, and the chorus is strong and attractive. *Off the Earth* and *Walker Whiteside* 18-22.

Rusco and Swift's U. T. C. are playing a week's engagement at the Empire 10-16. Business fair.

JOHN R. RINGWALT.

ST. PAUL.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): J. C. Lewis presented Si Plunkard II, and matinee and evening 12. Stuart Robson II to a fair audience. **MONTGOMERY THEATRE** (S. E. Hirsch and Brother, managers): Rhea to good business matinee and evening 8. Two Old Crories to a small audience 9. Lottie Collins presented The Devil Bird to a fair house 7. Tavaray Grand Opera co. underlined. Owing to the severe cold and stormy weather attendance at the theatres was light last week.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Two Old Crories 7; Robert Martin 9; Rhea in The Lady of Lyons, matinee and night 9. The Parisians II; fair business.

SELMA.—ACADEMY OF MUSIC (B. F. Tolier, manager): Rhea 6; good business. Robert B. Mantell in Monarchs 7; full house. Si Plunkard 18; East Mail 18.

ANNISTON.—NOVA STREETS THEATRE (L. M. Burns, manager): House dark 49. Si Plunkard 16.

MOBILE.—THEATRE (J. Tannenbaum, manager): William H. Crane in The Sena or to a very large and appreciative audience 9. This was the first appearance here of Mr. Crane for a number of years. He was warmly welcomed. The Troubadours with Lottie Collins as the Devilbird to a large and enthusiastic audience.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Wills' Two Old Crories 6; very poor performance to light business. Pete Baker in two very pleasing performances of Chris and Lena to fair business 9-11. Gorton's Minstrels 14; The Burglar 21; Louis De Leon 22, 23; Si Plunkard 28; Ellen Beach Yaw 28. **IRON**: While here Mr. Baker was entertained by many members of the Twickenham Club, and by his pleasing manner and talent made himself very popular in this city.

NEW DECATUR.—ECHO'S OPERA HOUSE (W. W. Wallace, manager): Pete Baker in Chris and Lena 8; small house. Wills' Two Old Crories 11. Owing to the continued inclemency of the weather the attendance was small.

ARKANSAS.

FT. SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): None Family in The Kodak 5; fair house; Si Perkins in Our Country Cousin 6; light business.

HOOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Nashville Students (colored) 4; light house. Kermit 6, 7; amateur entertainment of 200 performers, under direction of Mrs. Hattie McCall Travis (professional); crowded houses. Dr. Alexander Hume and Kate Fox, spiritualistic exhibition, 10; fair house. Mrs. Gen. Tom Thumb's co. of American Lilliputians 11, 12, and matinee. Our Country Cousin 14.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Brownies, local 7-9; Herrmann 12-16. **BURBANK THEATRE** (Fred A. Cooper, manager): Daly's stock co. in A Night Off 4-9; large business. The Galley Slave 10.

—DODGE (Gustav Walter, manager): Business was good during the week, with Bunt, Rudd, and Flakely and Lydia Yeaman's Titan as the principal attractions.

—TUCSON. A professional matinee for the benefit of the Actors' Fund was held at the Burbank 7. Jeffreys, Lewis, Daly's comedians, George Boniface and a host of talent made it a most successful affair. Samuel Freedman representing Herrmann, is in town looking after the coming engagement.

SAN DIEGO.—FRANCIS OPERA HOUSE (John C. Fisher, manager): Herrmann 16; Nellie McHenry 28.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardes, manager): Peyton Stock co. 4-9.

SAN JOSE.—AUDITORIUM (C. P. Hall, manager): James-Wade co. to good houses two weeks ending 2. Herrmann 20.

STOCKTON.—YONKERS THEATRE (Robert Barton, manager): The Mikado, by local and professional talent, to S. R. O. 6-8. **MUSIC HALL** (A. M. Noble, manager): Schied's Symphony soloists 13; big advance sale. **AVON THEATRE** (James Lent, manager): Frank Bendick and good co. in popular plays 10-16 to fair business.

OAKLAND.—MCDONOUGH'S THEATRE (Charles E. Cook, manager): Second Grand Concert by Schied's Orchestra 8. Nellie McHenry in A Night at the Circus next. **PROPHET'S THEATRE** (W. L. Wilkins, manager): Week of 4 stock co. in Our Boys. **—ORIENTAL THEATRE** (Sam. G. Mott, manager): Week of 4 Eunice Goodrich and co. in repertoire, change of play each evening, opening in Sweet Briar.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Amateurs in Divorce 6; good business. Marie Heath in A Turkish Bath 18. **—TUCSON.** The bookings this season have been very light but with the exception of two attractions the receipts have been large.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Hopkins' Trans-Oceanic Star Specialty co. to fair business 24. The New Paul Kaivar 29.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Hopkins' Specialty co. 5; small house. Eugene Robinson's co. in Paul Kaivar to good business 8. **—COLUMBIA THEATRE.** A Terrible Fix 10-16.

ASPEN.—WILSON'S GRAND OPERA HOUSE (J. J. Ryan, manager): Dark 4-9.

LEADVILLE.—WILSON'S OPERA HOUSE (A. S. Weston, manager): Hopkins' Trans-Oceanic Star Specialty co. to good houses 7, 8.

CONNECTICUT.

NEW HAVEN.—HYDESON THEATRE (G. B. Bunnell, manager): In Old Kentucky had a good-sized house 6, and gave a very satisfactory performance. Those clever comedians, Donnelly and Girard, in The Rainmakers did a good business despite the intense cold 8. Joseph Haworth in Hamlet had a fair-sized audience 9. Prince Pro Tem, a comic opera new to us, but with the stamp of Boston's approval, called out a big house and made a very good impression 11. Fred Lemmon and Josie Sadler as Tommy Tompkins and Wild Rose were very amusing. The Amazons 12. Mr. and Mrs. Kendal 16. **—GRAND OPERA HOUSE** (G. B. Bunnell, manager): Charles H. Vale's Devil's Auction did a large business 7-9. Manager Bunnell 11-16; very strong vaudeville on. The opening night found the house filled from top to bottom.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Agnes Herndon appeared in La Belle Marie 7. Thatchers and Johnson's Minstrels, booked for 8, were snowbound in the Western part of the State and were obliged to cancel. Donnelly and Girard duplicated their hit 9 in The Rainmakers. Le Mack and Tom Lewis aided materially in the fun-making. Joseph Haworth, with a good co., appeared as Hamlet 11, and received much praise for his conception of the part. Eddie Elsler in Hazel Kirke 12; good house. Evelyn Evans deserves special mention for his work as Dunstan Kirke. Lillian Kennedy 13, 14; the Kendals 15. Power of Gold 16; The Passing Show 18. **—TUCSON.** The high hat crusade has reached the Nutmeg legislature, a bill having been introduced the past week imposing a fine of \$25 on those who obstruct the view of a performance. The local Elks celebrated their twelfth anniversary 11 by a social and concert. Frank Weston, the Pittacus Green of the Hazel Kirke co., just rebuked some of the audience for scampering for the door before the final climax in the last act.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Fanny Rice in Nancy 1; light house because of storm. A Trip to Chinatown, by a partly capable and partly mediocre co., to good houses 2. Stoddard's concluding lecture on The Passion Play 6 was the best of the series. Donnelly and Girard's Rainmakers, with a clever co., was given to gratifying large business 7. Prince Pro Tem, with Fred Lemmon and Josie Sadler, had a small-sized blizzard to contend with 8, but did so well that a return date would mean a \$1,000 house. In Old Kentucky 9, by Luis Tabor and a good cast, to big houses and unanimous satisfaction. Side Tracked 13; Oratorio Musical Society (Frank Damrosch, conductor) 15; Joseph Haworth in Rosedale and Hamlet 16; Sons' Band 21; Augustin Daly's co. 22. **—THE AUDITORIUM** (Belknap and Rowland, managers): The Field and Hanso Drawing Cards 1, 2 were clever and had good houses. Little Thrice, by May Smith Robbins, 6-8. The Tornado with an efficient cast and clever mechanical effects, entertained large audiences 7-9 in spite of a blizzard. George L. Gregory's Humpty Dumpty 13-16; Peck's Bad Boy 18; The

Captain's Mate 19, 20; Reilly and Wood Vaudeville co. 21-22.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Gondoliers, by local talent, drew large and well-pleased audiences 7-9. The performance, under the direction of Mr. and Mrs. Harrie Disney, was a particularly smooth and brilliant one, and some of the work done by the principals would have done credit to a professional co. The chorus was large and well trained, and their singing and dancing were delightfully spirited. The orchestra, under the leadership of Ernest Felix Potter, was admirable, and taken altogether was the finest amateur performance ever given in Norwich. Joseph Haworth in Rosedale 13. Prince Pro Tem 15. **—BRIKED OPERA HOUSE** (A. H. Harris, manager): Dark.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (J. M. Hoyt, manager): Prince Pro Tem 8; good house.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): A Trip to Chinatown 11; fair business. With the exception of Sam Madden as the widow, the cast was not up to expectations. Joe Ott in The Star Gazer, return date, 22; Sol Smith Russell 23.

DERBY.—STERLING OPERA HOUSE (L. M. Ungerer, manager): Jay Circus 12; good business.

WATERBURY.—JACQUES OPERA HOUSE: The Waite Comedy co. closed a most successful two weeks' engagement 9. Joseph Haworth, with a good supporting co., appeared in Rosedale 12. A large audience thoroughly enjoyed the production. **—PARLOR OPERA HOUSE:** A first-class vaudeville entertainment is being given nightly to large audiences.

DANBURY.—OPERA HOUSE (F. Allan Shear, manager): In Old Kentucky pleased a fair house 12. A Jay Circus 14; From Sire to Son 20; Kellar 21.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): North and South, by local talent, 12, 13; fair houses. **—IRON**: Agnes Herndon co. arrived in this city late on the evening of 8, and owing to the blizzard decided not to play.

NEW BRITAIN.—RUSSWIN LYCUM (Gilbert and Lynch, managers): Thatcher and Johnson's Minstrels gave an enjoyable performance to a good house 9. Prince Pro Tem, to immense business 12. **—THE AMAZON**: Sons' Band 20, matinee. **—OPERA HOUSE** (J. W. Ringrose, manager): House dark 11-16.

STAMFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): Prince Pro Tem 9; fair house. A Jay Circus 12; small house.

NEW LONDON.—LYCUM THEATRE (Ira W. Jackson, manager): A Trip to Chinatown 9; light business. The Gondoliers (amateur) by the Norwich Glee Club 11; full house. The Amazons pleased a large audience 13. Prince Pro Tem 16; Sol Smith Russell 18; The Passing Show 20; The Cotton King March 4. The Amazons 13; Prince Pro Tem 18.

PUTNAM.—OPERA HOUSE: Sons' Band was greeted by a very good house at their afternoon concert 9, notwithstanding the fact that they struck the blizzard, and they literally took their audience by storm.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Morris' Empire City Stars 7 (stormy); good house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Joseph Haworth in Rosedale 7; good house. A Trip to Chinatown 12; big business. Prince Pro Tem 14; Ward and Voices 21; Kellar 23.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Fanny Rice 11; good business. True Irish Hearts 15, 16; Kellar 19; The Amazons 27; Aborn Opera co. March 6-12.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Al. G. Field's Minstrels to S. R. O. 7. Hugo and W. C. Coup's horse and dog show 8, 9. Ellen Beach Yaw 19.

LEESBURG.—MATE'S OPERA HOUSE (G. C. Warner, manager): Coup's Trained Animals 6, 7; splendid houses. **—ARMORY MUSIC HALL**: Marie Louise Bailey, pianoforte recital 11; small audience owing to inclement weather. Miss Bailey showed ability as a pianist, and was generously applauded throughout her performance.

JACKSONVILLE.—PARK OPERA HOUSE (Geo. V. Burbridge, manager): William H. Crane in The Senator; packed house and enthusiastic audience. G. C. Field's Minstrels gave excellent performances 8 and 9 to fair business. Colonel Ingerson lectured to a large house on the "Liberty of Man, Woman and Child" 10. Stuart Robson 12; Lottie Collins 14.

TAMPA.—CASINO (W. D. Lewis, manager): Al. G. Field's Minstrels 6; full house. Mary Louise Bailey, piano recital, 9; fair house.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Robert Mantell in Monarchs 3; large and very appreciative audience. Rhea in The New Magdalen 8; owing to severe weather played to a small house. Lincoln J. Carter's Face Mail 11; Rose Coghlan 16.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Sol Smith Russell in A Poor Relation and Peaceful Valley to good business 2. William H. Crane in The Senator 4; well-pleased audience.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Robert Mantell in Monarchs 13; Al. G. Field's Minstrels 14. Robert Mantell will have a large business at advanced prices.

ROME.—NEVIN'S OPERA HOUSE (James R. Nevin, manager): Prof. E. C. Everett, hypnotist, gave good performances 4-9 to poor business, owing to bad weather. Col. Ingerson 14; Kella 15.

BRUNSWICK.—L'AMBOY OPERA HOUSE (Frank A. Dunn, manager): Ellen Beach Yaw 14.

COLUMBUS.—SPRINGER'S OPERA HOUSE: The Mabel Paige co. appeared 4-9 presenting their repertoire, embracing The Other Girl, La Belle Marguerite, The Little Egyptian, Daphne, The Dancing Statue, A Spanish Romance, Little Miss Mischief, all to fair-sized and well-pleased audiences.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Stuart Robson, matinee and night 5, in The Henrietta and Leap Year to good business. Col. Robert Ingerson 7; fair house. Rose Coghlan left New York Sunday, did not arrive until 7:45 Monday night, delayed by the storm, but nevertheless the curtain rang up at 6:30, and A Woman of No Importance was cleverly presented. John L. Sullivan 18; Baldwin-Rogers co. 19-23.

IDAHO.

BOISE CITY.—CALDWELL OPERA HOUSE (Dr. Isham, manager): The Katie Putnam co. opened this new house under a \$500 guarantee on Jan. 20; gross receipts, \$500. **—COLUMBIAN THEATRE** (J. A. Pinney, manager): Katie Putnam 2-4. Miss Putnam is a general favorite with our theatregoers.

ILLINOIS.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Bob Fitzsimmons Specialty co. 4. Black Crook 7; both to good houses. It was the coldest night in years here. Home Minstrels 8, by local talent for charity to a large house. The Span of Life 13; The Passing Show 14; A Railroad Ticket 15. **—IRON**: Byrne Brothers' 8; Bell's co. were detained here from 2 to 5 on account of a broken draw-bar on their special car. The Illinois Central Railroad refused to haul the car and it was repaired here. The co. attended the Fitzsimmons performance while here.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Whitely Theatre 4-9; fair business. War Song Concert 11, 12; benefit Ladies' Aid Society and City Hospital; crowded houses. Black Crook 21; 1892-23; Robin Hood Opera co. 25; Uncle Josh Sprucey 26.

PEKIN.—TURNER OPERA HOUSE (Phil. Becker, manager): University of Illinois Glee Club 12; large audience.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Bob Fitzsimmons 5; light house. Whitney Opera co. in The Fencing Master pleased a fair-sized audience 7. Black Crook 8; good business. Span of Life 12; fair house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Uncle Josh Sprucey 6; fair house. Mozart Symphony Concert co. 12; small house. Annie May Abbott 13, 14; Alabama 15.

CHAMPAINE.—WALKER OPERA HOUSE (J. W. Mulliken, manager): A Railroad Ticket 11, fourth time here; good business. De Forest and his wife, with A Railroad Ticket co., gave a charming piece of specialty work which delighted the audience. Barney Reynolds,

monologist, and as Clasher, was highly satisfactory. Co. good throughout.

DIXON.—DIXON OPERA HOUSE (F. A. Truman, manager): Glioriana 5; fair performance; very poor house on account of very cold weather.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Van Dyke Comedy co. 7-9 in repertoire at popular prices to fair business. The Derby Mascot 11; good business and a pleased audience. Lincoln Day Memorial, auspices G. A. R. 12; S. R. O. in Old Kentucky and 8 Bells underlined.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): 8 Bells delighted a fair-sized audience 5. Alabama 8; good business; audience highly delighted. **—IRON**: The boycott declared against this house by the Catholic church some eighteen months ago, because the managers leased the house to an anti-Catholic lecturer, has now been declared off since the change in management. The J. L. and St. L. Railroad now runs theatre trains over their line whenever a first-class attraction plays here. This has quite an appreciable effect upon the size of the audiences.

CLINTON.—REINICK OPERA HOUSE (John B. Arthur, manager): Annie May Abbott, the little electric magnet 8, 9; poor to business.

THE NEW YORK DRAMATIC MIRROR.

FEB. 23, 1895.

in pretty quickly visiting attractions for the next few weeks are likely to encounter poor business, for few people care to sit in a theatre and shiver through a performance with their overcoats on, while every performer on the stage is also shivering and "gagging" the performance on the subject of the weather. Verona Jar-
beam in Starlight 11-12.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Eugene Robinson's New Paul Kauvar co. 4; large and highly appreciative audience. J. Harvey Cook as Paul Kauvar and Esther Lyons as Diane were especially good. Everybody was highly pleased with the entire co. J. K. Emmet underlined.

EMPORIA.—OPERA HOUSE: House dark 11-16.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): J. K. Emmet 15.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): Paul Kauvar co. 6 failed to appear on account of a severe blizzard. Money was refunded; the advance sale was very good.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): J. K. Emmet in Fritz in a Mad House 8, supported by a good co., to a fair house. Audience well pleased.

PARSONS.—EDWARDS OPERA HOUSE (Johnson and Steele, managers): J. K. Emmet in Fritz in a Mad House 14.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): J. K. Emmet presented Fritz in a Mad House 9 to a packed house. The entire audience was well pleased. Noss Jollity co. 12.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): Paul Kauvar 5; good performance and good business.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): J. K. Emmet in Fritz in a Mad House 6; fair house on account of the cold weather. A Green Goods Man 10.

GIRARD.—HARTZNER OPERA HOUSE (H. E. Hartner, manager): Bind Boone Concert co. to a well-pleased and crowded house 9.

WELLINGTON.—AUDITORIUM (Charles J. Humphrey, manager): Russell H. Conwell lectured on "Acres of Diamonds" 5; packed house; highly-pleased and appreciative audience. WOOD'S OPERA HOUSE (A. M. Black, manager): J. K. Emmet 15. —ITEM: Notwithstanding intense cold weather people came from surrounding towns to hear Mr. Conwell's lecture and felt well paid for coming. Should Mr. Conwell return here next year he is sure of a warm reception.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Bunch of Keys 6; performance fair; Flag of Truce 11; performance poor; but to meager monetary returns. Robert Downing 18. —ITEM: Milton Nobles and co. were held here 8, 9, but owing to the illness of Mrs. Nobles they did not give a performance.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Marie Jansen, with an excellent supporting co., presented Delmonico's at Six 7; fair-sized audience. A severe blizzard kept many away. Davy's U. T. C. 11; S. R. O.; receipts \$800; performance satisfactory. A Cork Man 18; The Fruit of His Folly (legal) 22; Limited Mail 25; Coon Hollow 26. —COURT HOUSE AUDITORIUM: Schumann Quartette 21.

ASHLAND.—THE ASHLAND (R. F. Ellsberry, manager): A Bunch of Keys 8; small business, owing to a blizzard. Gordo 11-16.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Pete Baker in Chris and Lena 9; Clay Clement in The New Dominion 11; both gave excellent performances, but owing to the inclemency of the weather they were received by only fair-sized audiences. Two Old Cronies 16; Lost in New York 18; Gorton's Minstrels 22. —ITEM: Potter Brothers have rearranged the stage so that now all scenery can be used.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Milton Nobles 7; very small house. Alexander Salvin 12; fair business. Robert Downing 16. —ROADWAY.—OPERA HOUSE (Frank W. Nason, manager): House dark 11-16.

DANVILLE.—OPERA HOUSE (J. M. Collins, manager): Bunch of Keys 4; fine business; splendid performance. New Dominion 12.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): Humpty Dumpty 6; fair house. A Flag of Truce 14; Davis' U. T. C. 15.

PADUCAH.—MOATON OPERA HOUSE (Fletcher Terrell, manager): Clay Clement in New Dominion 8; fair business. Hannibal A. Williams, Shakespearean reader, 12.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Aunt Sally 12; Shore Acres 20; Ovide Musin 1; Wang March 4; Frank Jones 8.

MONROE.—TARNERNE (R. L. Phosit, manager): House dark week ending 9.

MAINE.

PORLTAND.—LOTHROP'S THEATRE (Charles C. Tuckbury, manager): The Wilbur Opera co. in Black Hussar 11; Fra Diavolo and Boccaccio 12; Nell Gwynne and Merry War 13; Dorothy and Bohemian Girl 14; large and appreciative audiences. Living pictures accompany each performance. Hands Across the Sea 15.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The Cotton King 8, 9; large and enthusiastic hands Across the Sea 15; Friend Fritz 16; The Bubb Comedy co. 18-21.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): The Frankie Carpenter co. 5-9 in repertoire at popular prices to small business. Manola-Mason pleased a fair audience in Friend Fritz 12.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The Cotton King 5-7; big business. The Bubb Comedy co. 11-16.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): House dark 11-16.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Putterer, manager): Robert Downing, who was killed for failing to appear, being snowbound at Strasburg, Va. James B. Mackie's Grimes' Cellar Door co. was well received by a large audience 12.

FREDERICK.—CITY OPERA HOUSE (F. B. Rhodes, manager): Grimes' Cellar Door 11; light business. Al. G. Field's Minstrels March 1.

ANAPOLIS.—OPERA HOUSE (William Sims, manager): The Burglar 2; excellent performance to a fair house against a heavy snowstorm. Hi Henry's Minstrels 13.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): House dark 6-13. Robert Downing was to have presented The Gladiator 9 but was snowbound at Hagerstown.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Horne, managers): Kellar gave his usual delightful entertainment to a large and well-pleased audience 6. Ward and Vokes in A Run on the Bank announced a large tap-heavy house 7. Walter Sanford's co. presented The Power of Gold to fair houses 8 and matinee.

The American Orchestra and Military Band, local, gave an enjoyable concert 10 to an appreciative audience of good size. Emil Bories was director. Kossoff McDaniel, T. F. Malloy and Dr. Rix were the soloists. The Passing Show 13; Thatcher and Johnson's Minstrels 15; Sousa's Band 16. —MUSIC HALL (Thomas and Watson, managers): The stock co. in the Winter week of 4 to good business. Burke's Mirror of Ireland 10 to a fair house. This ends the stock co. season, some of whom remained and joined the Meldon-Tucker co., which opened 11 for a four weeks' engagement in repertoire, after which the house returns to combinations. —ITEM: The Durward Lely concert drew a small audience 6. —Manager Aubert J. Fay is in New York on business. —The Opera House was granted its license 12. —The petition of Harry C. Church, a Boston man, for a license for the Bijou Theatre was granted 12, with these restrictions: No indecent posters shall be used, nothing objectionable shall be said or done during performance, that they do not use a band for outside advertising purposes, and only slack wire performers may appear in tights. —Past Excellent Ruler Frank M. Merrill, of Lowell B. P. O. of Elks, was elected Department Commander Patriarch Militant, 1. O. O. F., with rank of brigadier general.

WESTFIELD.—THE OPERA HOUSE (A. H. Parsons, manager): A Trip to Chinatown 8 was badly handicapped by the blizzard. The co. arrived just in

time to go upon the stage after being snowed up for some ten hours. George Thatcher and Carroll Johnson's Minstrels 12; fair house. —ITEM: Mrs. Toma Hanlon Cluzetti, of A Trip to Chinatown co., was obliged to remain at the Park Square Hotel until last evening, when she went to Williamson to rejoin her son. Her husband, Jules Cluzetti, came from New York Saturday and remained until her departure. Mrs. Cluzetti is a niece of the Hanlon Brothers.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burkbank, manager): A Trip to Chinatown did a fair business 7. Return engagement of Joe Ott in The Star Gazer pleased a large audience 11. The Silver King 13; Howard Stock co. 18-23. —ITEM: Agnes Hermon in Married Not Matred failed to appear at the Academy 9 on account of the storm. —Manager Burkbank spent a few days out of town on business last week.

WORCESTER.—THEATRE (J. F. Rock, manager): Superior did a good business 7-9 and matinee. The Amazons 11; fair business. —FAIR STREET OPERA HOUSE (George H. Bachelder, manager): Harry Montrague's Burlesque co. in My Uncle from New York 6-9; good houses. The London Gaiety Girls, return engagement, 11-13; business good. —LOTHROP'S OPERA HOUSE (Alf. J. Wilson, manager): Lillian Kennedy in She Couldn't Marry Three 6-9; crowded houses. May Smith Robbins in Little Trixie 11-12; big audiences.

WYOMING.—OPERA HOUSE (W. E. Kendall, manager): Dan, Daly 4; Eddie Elsner 11; Joe Ott 12; Thatcher and Johnson's Minstrels 13; all to good business. —THE EMPIRE (Fred Hall, manager): Howard Stock co. finished week of 4 to fair business. The Empire Comedians 11-13; poor houses. —ITEM: Manager Kendall is still confined to his room. He expects to be able to get about soon.

GLOUCESTER.—CITY HALL (Popular Amusement Co., managers): Manola-Manon co. in Friend Fritz 6; good house. —CITY HALL (Metropolitan Club, managers): Captain Paul 8; large house. Harry Lindley 11-16 to fair business. —WANSTEIN HALL (W. H. Kelleher, manager): Charles Kenna, Morton and Reville, Eddie La Barre, Mackin and Edwards, and Dale Armstrong 11-16.

CHELSEA.—ACADEMY OF MUSIC (James R. Field, manager): Ward and Vokes, supported by a good co., gave an amusing performance of A Run on the Bank to a good house 11. Ulie Akerstrom 22; Manola-Manon co. 26; Joe Ott in The Star Gazer 28.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Eugene Vayse and Annie Lachance in concert 12; full house at high prices. Joe Ott in The Star Gazer 13 to a big house. Boston Tech. Glee Club 15; Carl Haswin in Silver King 16.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Second Mrs. Tanqueray 11; fair audience.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Kennedy's Players in repertoire, with band and orchestra, to good business 11-16.

COLUMBIA OPERA HOUSE (W. P. Meade, manager): A. H. Hanwei gave a finished performance of The Silver King 11, but lacked support. Manola-Manon co. in Friend Fritz March 15. —THE BIJOU (William Henry, manager): Scanlon and Stevens' Vanderbilts 11; well, well 11-16. —ITEM: One Hundred Thousand Pounds will be presented by the stage hands of the Columbia. The Elite Minstrels are meeting with success in the surrounding towns. —Master Leo Fox, the phenomenal boy soprano of Albany, N. Y., met with great success at the concert of the local Typographical Union 15.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Captain Paul, matinee, 14; small business; evening, large and highly pleased audience. —CADET HALL (Second Corps Cadets, managers): Now and Then Club attraction, Apollo Quartette of Boston and Cadet Band of Salem to big business 11.

LYNN.—THEATRE (Dodge and Harrison, managers): Captain Paul 6, 7; light business. The Amazons 6, 9; fair business. The Passing Show 11; good business at advanced prices. The Residential Daughter 14, 15; George Thatcher and Carroll Johnson's Minstrels, matinee and evening, 16. —WILBUR OPERA CO. in a repertoire of popular operas 18-23 at popular prices. —MUSIC HALL (C. E. Cook, manager): Peter Maher Athletic and Specialty co. 11-13; large audiences. Side Tracks 11-16.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): Johnstone Bennett in The Amazon pleased a fair audience 7. The Cotton King 20; A Trip to Chinatown 22; Manola-Manon co. 25.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Dan Daly, who appeared here 4, played a return date 12 again to good business.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Charles L. Davis as Alvin Joslin 6; light business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Although arctic weather ruled during the week of 4-9 the Sawtelle Dramatic co. played to an average of fair business during the week. W. J. O'Hearn's Minstrels, locals, to large business 12. Mr. and Mrs. Kendal 13 in The Second Mrs. Tanqueray to a large audience at double prices. Professor Sami S. and Mrs. Baldwin 18-22; Symphony Orchestra 23. —COLUMBIA THEATRE (H. C. Davis, manager): May Smith Robbins did a fair business 7-9 in Little Trixie. Dark 11-16; Reilly and Wood 18-23. —RICH'S THEATRE (John P. Wild, manager): Field and Hanson's Drawing Cards to fair business 11-16. —GAETY AND BIJOU (L. R. Pike, manager): This theatre reopens 18 under the above management with a vaudeville co. —ITEM: Rich's Theatre, which had a stock co. 4-9 and played our Railroad Men, gave up the experiment after one week.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Kellar gave a very interesting performance to a large audience 12. —PARK THEATRE (C. H. Prouty, manager): Leonie and Everett's Burlesque co. did a good business 7-9. —THE ACTORS' PROTECTIVE CO. gave a good entertainment and opened to a large house 11. —ITEM: Manager Prouty furnished the talent for the Elks' Social Session 12.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Walter Sanford's Power of Gold 4, 7; poor business. Ward and Vokes in A Run on the Bank 8; pleasant performance; fair house. Kellar gave a wonderful entertainment to a good-sized house 11. Canary and Lederer's Passing Show drew a large audience at advanced prices 12-13; and gave a delightful performance.

PITTSBURG.—WHITEY OPERA HOUSE (George E. Sanderson, manager): Dan Daly in After the Ball 6; fair-sized audience. William Collier in One of the Amazons 9; good business. Dan Daly, return, 11; Ward and Vokes in Joe Ott 20. Ward and Vokes entertained a large audience at the New Town Hall, Leominster, 12 under the management of Manager Sanderson.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Kellar 7; large audience. Ward and Vokes 9; large house. Ulie Akerstrom 11-16; large houses; co. first-class.

WALTHAM.—CITY THEATRE (W. D. Bradstreet, manager): Bishop's Colored Aggregation appeared to a small audience 6. W. J. Walsh's Irish Scenic Concert was given to a good house 10. Walter Sanford's Power of Gold drew a medium-sized audience 12; company excellent, performance highly satisfactory. Sousa's Concert Band 13; Trip to Chinatown 20; Pizarro 22. —ITEM: The Prodigal Daughter 23. —BIJOU THEATRE (Charles E. Cassell, manager): The regular season opened 13 with a monster vaudeville bill including Christie and Pearl, Smith and Blanchard, the Great Mercer, Little Amelia, Frank Kennedy, Joe Bowers, May Armstrong, Manola-Manon Quartette, and Rust and Gilmore. —ITEM: Carl Schramm, of the Power of Gold co., will have the honor of speaking the last words in any dramatic production on the stage of Niblo's Garden, New York, as after the engagement the house will close and the work of destroying and replacing it with a business block will begin.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Alvin Joslin 7; poor performance to a good house. Dan Daly 9 in After the Ball to light business; supporting co. very weak. Thatcher and Johnson's Minstrels 11; good performance; the first part was the finest ever seen here. The Amazons 12, large house; fine performance. The Passing Show 19; Sol Smith Russell 20; Joe Ott 22. Bostonians 23. —PARLOR THEATRE (H. B. Tucker, manager): These people appeared at this theatre 11-16. Webster and Conlan, the Marians, Dorothy Mitchell, Fernandez, and the Reed Bird Comedy co.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Kellar mystified a large audience 7. Dan Daly in After the Ball 14.

MICHIGAN.—GRAND RAFFLES.—POWERS' OPERA HOUSE (W. H. Powers, manager): Powers the magician gave a very unique and clever entertainment 8, 9, before small audiences. Leavitt's Spider and Fly gave an entertainment inferior to that presented in previous season.

NOTICE.

Owing to similarity in names of Theatres in opposite cities, I beg to announce that

"The Winning Triplets"
comprise the Three REPRESENTATIVE and EXCLUSIVELY first-class Theatres of
THREE PROSPEROUS CITIES.

ST. PAUL: METROPOLITAN OPERA HOUSE.

MINNEAPOLIS: GRAND OPERA HOUSE.

DULUTH: THE LYCEUM.

Sincerely yours,
L. H. SCOTT, Manager,
St. Paul, Minn.

NEBRASKA.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): In spite of the stormiest evening of the Winter, Hoyt's Temperance Town had a full house 6. Fitz and Webster 7 in A Breezy Time had a fair specialty co. and a rather small house. Cleveland's Minstrels gave a good performance to a large audience 9. Hopkins' Trans-Oceanic Vaudeville 11, and the Lincoln Light Infantry third annual minstrels 14, after which the house will be dark for a week, with the exception of one night occupied by the State University. —ITEM: FUNK (F. C. Zehring, manager): Max O'Rell lectured on "Her Royal Highness, Woman" 11. Lewis Morrison's No. 2 co. in Faust 13, with Rosabel Morrison as Marguerite.

FALLS CITY.—GRIMLING OPERA HOUSE (Gran Shurtliff, manager): A Breezy Time 4; fair house. John Thomas Concert co. 9.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): A. B. Tremaine, with a semi-professional co

**STARRING
TOUR
Season '95-96
MANAGEMENT
D. W. TRUSS & CO.**

**THE
SWEET
SINGING
COMEDIAN,**

MR.

ANDREW MACK

FROM PHILADELPHIA TIMES:

"Mr. Mack has a voice of wonderful sweetness and power. He reaches high C, and all his notes are as clear and ringing as a bell's. He has an advantage over many in the fact that he possesses a refined Irish brogue; or perhaps I can better express it by saying that he can at will assume the intonation and pronunciation of the typical Dublin Jackeen. Since the death of dear old John Collins, there has not been a representative of refined Irish comedy on the stage. If Mr. Mack shall fill this void he will be a welcome addition indeed to the dramatic firmament."—J. B. M.

HERE AND THERE.

What a clever imitation of Irving Edwin Stevens gives. The tones of the tragedian are reproduced in a remarkably artistic manner and the performance is not a burlesque in the general acceptance of the term. Stevens also imitates Francis Wilson to the life, giving the quaint comedian's little steps and vocal peculiarities with great fidelity.

Fanny Davenport writes: "May I correct a fault found with me in Gismonda, for I am rather fond, and proud as well, of the 'wig' you find fault with. God was my wig-maker in this respect, and gave it a natural curl."

Peccavi! The Observer did not presume to say who put that hair on Miss Davenport's shapely head; but Gismonda is such a regal, stately, magnificent creature, and she is portrayed with such dignity by Miss Davenport, that the short, curly hair seemed incongruous. However, the actress should know best, and The Observer withdraws the mild suggestion conveyed in last week's paragraph.

A bold Boston writer regarding the spectacle of Aladdin, now playing in that city, says: "Vea, in truth, there is many a lad in and many a lass too." Three months for another offense of this kind.

On the programme of one of our prominent theatres appears the line, "After the First Act five days is supposed to elapse."

Olga Nethersole has taken the West by storm. By the way, the ending of The Transgressor has been changed and the final curtain now falls on the separation of Eric and Sylvia, although a "stray bit of dialogue indicates that the death of the first Mrs. Langley may soon release her husband and unite him to Sylvia." Comforting thought! The first Mrs. Langley and the first Mrs. Tanqueray would make an interesting pair.

Prince Ananias, although generally slated in the metropolis, is successful out of town. Thus do the rural critics rebuke New York. Before it left the Broadway, however, Prince Ananias was remodeled and "fixed up" until it was quite entertaining—certainly far superior to the general run of comic operas.

Here's a companion to The Usher's recent Gilbertian anecdote: "A few summers ago Gilbert and a few friends were rowing on the Thames, near Cockham. As they paddled along with the current some one in the boat said 'Look! what a pretty, bijou residence.' 'Yes,' said Gilbert, 'and here comes the she-Jew across the lawn, and that's the he-Jew over there under the trees.'"

The Sun recently contained a paragraph regarding the comparative number of plays presented by foreign and native actors. Irving Tree and the Kendals have "extraordinary" repertoires, so the Sun says, while "American actors, with the exception of Mr. Mansfield, do not seem to have energy or resources enough to present a series of dramas with completeness in the course of two or three weeks' time. Mr. Goodwin, for instance, plays one drama all the year round, and so do Mr. Drew, Mr. Sothern, Mr. Crane, and other stars of their magnitude. Most of them would start back aghast at the idea of setting

forth six or eight plays in the course of a month's engagement in any one city."

While the actors mentioned generally present but one play during their New York engagements, still they sometimes produce more, and when on the road they run through quite an extensive repertoire, which is much harder work than changing the bill in town, as different scenery, costumes, properties, etc., have to be carried along.

For instance, during this season, Mr. Crane has played The Merry Wives of Windsor, The Pacific Mail, Brother John, The Senator, and His Wife's Father.

Mr. Sothern has produced The Victoria Cross, Lord Chumley, and A Way to Win a Woman. Besides the last two Mr. Sothern also gives Captain Lettarblair on the road.

Mr. Drew alternates The Bauble Shop with The Butterflies.

Mr. Goodwin has been seen this season in A Gilded Fool, In Missouri, David Garrick, Gringoire, and Lend Me Five Shillings.

For week stands, or longer, the entire list is generally given, and when but two nights are played the bill is almost always changed.

Surely this is more than "one drama all the year round."

THE OBSERVER.

PRINCE PRO TEM.

"The Prince Pro Tem. Opera company," said Charles S. Robbins, manager of the company to a MIRROR reporter, "has been playing to the best business of the season in New England, if I am to believe the local managers. I think this may be due to the fact that I have attempted to please the public as much by the performance as by the lithographs. Fred Lennox in the title part and Josie Sadler as Wild Rosey have made hits wherever they have played. I am considering return dates all along the route."

"Nixon and Zimmerman and I are now discussing the scheme of putting Mr. Barnet's musical fantasy into one of their Philadelphia theatres in the Spring for an unlimited run. Mr. Lennox, it may be remembered, became a great favorite in that city last Summer when he originated the leading comedy role in Princess Bonnie."

"There is also a probability that the piece will be seen in New York within a month."

THE TRIPLETS BOOMING.

Manager Scott, of "The Winning Triplets," which comprises the Metropolitan Opera House, St. Paul, Grand Opera House, Minneapolis, and the Lyceum Theatre, Duluth, writes the MIRROR that the business with his three theatres has been improving very much since the first of the year, and the prospects for an increase in business the balance of the season is very bright indeed. The attractions to be presented at Mr. Scott's theatres the balance of this season are Thomas W. Keene, the American Travesty company in Off the Earth, Rice's 1492, Robert Downing, The New Boy, Louise Beaudet, Opera company, Herrmann the Great, De Wolf Hopper Opera company, Alabama, Marie Jansen, Della Fox Opera company, Herne's Shote Acres, Aladdin, Jr., Marie Burroughs and the Bostonians. Time is filling rapidly for next season but there are still some open dates at these theatres which can be secured by addressing L. N. Scott at St. Paul.

SUPERFLUOUS HAIR. Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street. •••

MESSRS. WILLIAMS AND MORRIS PART.

Frank Williams terminated the management a week ago of Felix Morris, and is in town. "The season," says Mr. Williams, "with few exceptions was by far better with us than last. We began Oct. 15, had some excellent dates, and en route played early December two weeks of the largest cities in Texas. It was Mr. Morris' first trip there. Mr. Morris made a profound impression."

Mr. Morris will probably play in New York this season. Time has been pending at two houses, but under the circumstances I cannot say what Mr. Morris' movements will be. He is acting under my advice to close temporarily with the Brooklyn engagement, though he only recently concluded to do so. His work and travel have been hard, and the weather has been very taxing.

"I have most friendly feeling for Mr. Morris as an actor, whom I consider almost beyond comparison. I have made no plans yet."

HARRIGAN'S TO CLOSE FOR REPAIR.

Edward Harrigan's season in New York may close a little earlier than was expected, probably on March 2. Said Manager Mart Hanley yesterday:

"We are now organizing a Spring tour in the important New England cities, but cannot say yet what date we shall start out. Anyhow we shall not produce any other play in New York this season. Our repertoire on the road will consist of Old Lavender and The Major. During our absence, Harrigan's Theatre will be thoroughly overhauled. It will be re-seated and entirely redecorated, and when that is done the house may be rented."

It is not improbable that Mr. Harrigan will change the name of his theatre, and so render it more suitable for combination purposes.

ANDREW MACK'S STARRING TOUR.

Next season Andrew Mack will star under the management of D. W. Truss and company, the managers of Wang, in the celebrated Irish play, Myles Aroon. Mr. Mack has remarkable gifts as a singer and actor, and in this piece he will have opportunity to display them to the best advantage. Mr. Truss will surround Mr. Mack with a fine company. The season will open on Aug. 29.

PITOU'S SANS GENE SEASON.

The season of Mr. Pitou's Madame Sans Gene company will close on May 4. The run at the Broadway, this city, will end on April 6, after which the company is booked at the Columbia, Brooklyn, for two weeks. The last two weeks will be played at the Broad Street Theatre, Philadelphia. The season of 1895-96 will begin at Cleveland on Sept. 30.

FORD'S THEATRE DAMAGES.

An amendment to the sundry civil bill has been reported in the United States Senate appropriating \$15,000 to pay the heirs of twenty-three persons who lost their lives as a result of the collapse of Ford's Theatre in Washington.

JAMES J. CORBETT HAS RECOVERED.

James J. Corbett was taken ill in Chicago last week, and jumped the Ohio one-night stands. Manager Brady told a MIRROR man yesterday that Mr. Corbett would appear in Philadelphia last (Monday) night.

THE PLAYERS' CLUB OF HUDSON.

On Tuesday and Wednesday evenings of last week, the Players' Club, Hudson, N. Y., gave an entertainment at the local Opera House, consisting of the following three one-act plays: A Cup of Tea, Richard's Play, and Lend Me Five Shillings. The ladies and gentlemen forming the club are conscientious workers and devoted to the interests of their association, and the plays were given with a dash and spirit that showed the earnestness which they put into their acting.

The success of the performances was largely due to the excellent stage-direction of R. A. M. Deeley, who is untiring in his efforts to keep the association at the high standard of merit for which it has always been noted.

The performers included Stanley V. Southard, Henry W. Alden, James C. Rogerson, Jr., Martha E. Moffatt, R. A. M. Deeley, Florence S. Du Bois, Mrs. J. W. Gillette, Richard B. Aldcroft, Jr., J. Frank Chace and Mrs. O. H. Bradley.

The proceeds of the two evening performances were given to the City Hospital.

COMPANIES ABOUT TO CLOSE.

Agnes Herndon will close her season, it is said, on Feb. 23.

The Police Inspector company closed its season, it is reported, on Feb. 9.

John W. Dunne's Patti Rosa Comedy company will close temporarily next Saturday.

Harrigan's Theatre will close on March 2, and the company will go on the road.

PALMER AND KNOWLES IN BROOKLYN.

A. M. Palmer and Edwin Knowles have secured a five years' lease of the Park Theatre, Brooklyn, from June 1, next. The house will hereafter be known as Palmer's Park Theatre and will be run as a first-class combination theatre.

Colonel Sinn and his son, Walter Sinn, are to take charge of the new Montauk Theatre, which is being erected in Fulton Street, near Flatbush Avenue.

SEABROOKE'S GRAND VIZIER.

Thomas Q. Seabrooke has found another success in The Grand Vizier, comic opera by Fred. Gazel and Edgar Smith. The critics say that Mr. Seabrooke is funnier in this piece than in anything he has yet attempted. The dialogue of The Grand Vizier is said to be fresh, bright and original, and the situations are genuinely comic. Mr. Seabrooke has a capital company, and he is drawing large houses wherever he appears.

LEWIS MORRISON TAKES A REST.

Lewis Morrison, who was billed to play Faust at the New Grand Opera House, Pittsburgh, last Tuesday night, was prevented from appearing, owing to a temporary indisposition. Mr. Morrison will take a two weeks' rest at Hot Springs, Ark., and then resume. The difficulty with the Pittsburgh management has been amicably settled.

THE BALDWIN MAY CLOSE.

The Baldwin Theatre, San Francisco, may close for the balance of the season. Harry Mann said yesterday: "We have not yet decided on making this step, but it is possible that we may expect to know definitely in a few days."

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$2; half-page, \$2.50. Unsigned, \$1.50.
 Professional cards, \$2 per line for three months.
 Two lines ("display") professional cards, \$2 per three months; \$2 for six months; \$2 for one year.
 Managers' Directory cards, \$2 per line for three months.
 Reading notices (marked "a" or "b") 50 cents per line.
 Charges for inserting portraits furnished on application.
 Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
 The Mirror office is open and receives advertisements every Monday until 3 P. M.

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NEW YORK, FEBRUARY 23, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE DISTRICT ATTORNEY, 8 P. M.
 ACADEMY OF MUSIC.—ROBY OF THE HILL.
 BROADWAY THEATRE.—MISS GENE, 8 P. M.
 DAILY'S.—THE ORIENT EXPRESS, 8 P. M.
 EMPIRE.—THE MASQUERADE, 8 P. M.
 FOURTH STREET.—HUMANITY, 8 P. M.
 GRAND OPERA HOUSE.—CHARLEY'S AUNT, 8 P. M.
 GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
 HERALD SQUARE.—ROB ROY, 8:15 P. M.
 HARRIGAN'S.—THE MAJOR, 8 P. M.
 KESTER AND HIAL'S.—VARIETY AND OPERETTA, 8 P. M.
 KEITH'S UNION SQUARE.—VAUDEVILLE.
 LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8:15 P. M.
 NIBLO'S.—THE STILL ALARM, 8 P. M.
 PALMER'S.—THE FATAL CARD, 8:15 P. M.
 TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—DELLA FOX.
 COLUMBIA.—SHENANDOAH.
 COL. SINN'S PARK THEATRE.—TRIP TO CHINATOWN.

TO ADVERTISERS.

Patrons of The Mirror are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

The movement against the hats of women in the theatre has taken a new direction in St. Louis, where a prominent advocate of popular rights, HENRY JOST, the other evening refused to remove his hat in the theatre unless a woman who sat in front of him should also bare her head. The house officer paid no attention to the woman, but arrested Jost, who was fined four dollars in court. It is a pleasure to know that the politeness due to the gentler sex was not violated in this particular case, but it is also interesting to learn that Jost has appealed and will fight the case in the courts.

A CABLE the other day noted the appearance of PATTI at Nice, where, singing in *La Traviata*, the perennial vocalist "was recalled eleven times, and flowers were piled on the stage almost from wall to wall." After a few such pieces of news even the musical cognoscenti may clamor for yet another farewell to dear America from the diva. It is evident that European cities have all along lightly interpreted her valedictions.

THOSE preachers who are wont to rush into a condemnation of the theatre because of some extrinsic individual weakness have had time to note that nobody has yet thought to condemn the church because a clergyman tried to rob a bank in San Francisco in broad daylight the other day. If the average pulpiteer's condemnatory logic were logical, we might annually hold the French responsible for the vagaries at the French ball.

THE railroad strike in Brooklyn warped the popular idea as to the orderliness of that town; but when this disorder is followed by a gratuitous riot in a Brooklyn theatre, what are we to think of the future of a city named for the number of its churches?

UNDULY EXERCISED.

THE MIRROR believes that the managers of New York are unduly excited about the bill in the Legislature which assumes to be a measure to correct the evil of high hats in theatres and public places, but which, by its peculiar terms, is apparently nothing more or less than a "strike" at managers.

For years there have been in Albany a gang of freebooters—generally members of the "third house," although to make their strikes effective they have used venal members of the Legislature as tools—who have plied their business steadily without reference to the political complexion of the law-making body.

These persons have caused to be introduced bills threatening one or another moneyed interest, and in many cases they have frightened those interested into "contributions" as a consideration for withdrawing from further consideration such measures. In nine cases out of ten which have served to enrich these rascals, the bills never would have been permitted to pass by the honest members of the Legislature; and in ninety-nine cases out of a hundred, they would have been vetoed by any Governor within memory if the Legislature should have passed them.

The particular bill that now exercises managers could never on its merits pass the Legislature—unless that body is the most generally incapable or the most significantly corrupt that has yet sat in the New Capitol—or gain the signature of Governor MORTON.

But if by any queer possibility it should pass, the managers who are expected to "see" those who have it in charge could secure its condemnation in the courts at a fraction of the expense that would be required to run the gauntlet of palms at Albany.

A FRENCH actor, who by some strange journalistic dispensation has been the object and subject of more space in a New York newspaper than the same newspaper in the course of a decade gives to the pronoun "I," although he has not acted here, has supplemented a peculiar criticism on the American drama made from a superficial view-point by a characterization of Niagara Falls and its region quite as original and pertinent as his dramatic comment. This Frenchman, who neither understands nor speaks English, comments on the elocution of American actors whom he has heard; and he calls the Niagara region "fairyland." So much for understanding and conception.

IN a Sunday paper an unnamed dramatic teacher was made to declare in favor of the California young woman as "raw material" from which the actress is made, because of her breadth and originality, as against the prim miss of New England who will not rehearse on Sunday, the Southern girl, who is quick to learn yet languid and the self-conscious New York young woman. All of which may make interesting reading for those who at the moment forget that dramatic genius, like other genius, has no locality. THE MIRROR believes that the actresses of the future live North, South, East and West, as do their brothers, the actors.

WOMEN connected with the Episcopal Church at San Bernardino, Cal., recently gave a dramatic entertainment for the benefit of their society. Other churches in that town denounced the coming event as immoral, and as a consequence there was a full house. It does not appear that there was anything immoral in the entertainment; but to one viewing the affair from a distance, it is quite evident that the members of other churches who criticised the event before it happened took upon themselves a duty that some confessedly worldly persons would have hesitated to assume.

THE *Mail and Express* advocates the project to provide roof-gardens on the river fronts for the poor, by roofing certain piers. The plan would no doubt add to the city's healthfulness, and it would not affect the roof-gardens where people pay for entertainment.

FOOTLIGHT FUN.

MAN'S AGE BY AMUSEMENTS.

BABY—Bowl.
 BOY—Baseball.
 YOUTH—Football.
 MAN—French Ball.—Life.

WHAT HE DOES.

"What does the average advance agent do?" "He travels ahead of the show, 'works' the press, 'does up' the railroads, sits in the box-office and tells about the receipts at Kankakee, and 'wires' the manager to forward his salary to the next stand."—*Detroit Free Press*.

ON THE ROAD.

FIRST ACTOR—"There ought to be a souvenir performance to-morrow night."

SECOND ACTOR—"Why?"

FIRST ACTOR—"It will be the fiftieth performance since we got our salaries."—*Puck*.

A PRELIMINARY.

UNCLETON—"I hear you turned people away in Jayport."

BARNES TORMAN—"We tried to, but they wouldn't go until they got their money back."—*Indianapolis Journal*.

PERSONALS.



LACKAYE.—Wilton Lackaye is busy this week rehearsing Svengali in *Trilby* and playing John Stratton in *The District Attorney*. Mr. Lackaye will appear as a star in *Two of a Kind*, a farcical comedy, about the middle of April.

HACKETT.—James K. Hackett has been a familiar figure at many fashionable functions in New York this season. His personal acquaintance in this city brings him many social attentions.

MCKINNEY.—Owing to the uncertainty of ocean travel, J. W. McKinney, business manager for *De Wolf Hopper*, abandoned his proposed trip to Kingston, Jamaica, and is resting in Old Point Comfort, Va.

PERUGINI.—Signor Perugini sailed for Havre last Wednesday on the *Normandie*.

RUSSELL.—Sol Smith Russell was in town for a few hours on Sunday, passing through from the South to Connecticut.

NIO.—The daughter of a prominent district attorney near New York will shortly make her professional debut on the stage. She will take the name of Laura de Nio. She has a fine soprano voice, and will devote herself to comic opera.

LEIGH.—Lisle Leigh, who has been engaged for juvenile roles in the Salt Lake City stock company managed by J. B. Rogers, will be at home in that city. Salt Lake is her birthplace, and her aunt, Sara Alexander, who was an adopted daughter of Brigham Young, was formerly a favorite in his stock company in that city.

FALKNER.—Gwendoline Faulkner, a charming young actress from Ireland, who bears a striking likeness to Della Fox and might be taken for a younger sister, has arrived in New York and hopes to secure an appearance at an early date.

BURGESS.—W. H. Burgess has leased the Creighton Theatre, now building at Omaha.

REJANE.—Madame Réjane and her company sailed from Havre last Saturday for this country, on the *Champagne*.

TREE.—The benefit performance of Captain Swift by Beerbohm Tree for the *Elbe* sufferers netted \$1,000, which has been paid to the German Consul for that purpose.

YORKE.—Cecil M. Yorke, who closed with Rose Coghlan on Feb. 9, sailed for Europe last week.

STEWART.—It is announced that Grant Stewart, a member of the Olga Nethersole company, and Kate Oesterle, of the Sol Smith Russell company, are engaged.

BONIFACE.—George C. Boniface, Jr., who is with Camille D'Arville this season, was in town on Sunday.

EBERT.—Thomas Ebert has consented to sing for a charity at Chickering Hall next Saturday night.

D'ARVILLE.—Camille D'Arville, who is playing one-night stands in Pennsylvania this week, ran into town on Sunday to look after her interests here.

SEATON.—Isabel Seaton was called upon suddenly to play Marguerite in *Griffith's Faust* one night last week in Harrisburg, Pa., owing to Beatrice Dauncourt's illness. Miss Seaton, in spite of lack of time for preparation, acquitted herself excellently, giving a charming performance.

HAWORTH.—William Haworth is finishing a new naval drama at his home in Cleveland.

QUINTERO.—Lamar C. Quintero, THE MIRROR'S popular New Orleans correspondent, was recently appointed a member of the national coin commission by President Cleveland. He spent last week in Philadelphia counting and testing the millions stored in the Mint and came to New York on Saturday. Mr. Quintero will leave for the South to-day.

KELLAR.—On Friday, Feb. 8, Kellar was due to play in Portland, Me. The company left Haverhill that morning an hour late in a snow-storm; Kellar's baggage-car was attached to the engines that pushed a snow-plough, and the passenger train followed. In spite of the heavy snow the company reached Portland in ample time for the night performance and had a \$100 house. "I am not over-partial to the Boston and Maine Railroad owing to their excessive rate for the transportation of special cars," writes Manager McAdow, "but I must admit that it knows how to keep the wheels turning during a big snow-storm."

KAUSER.—Alice Kauser is ill and was unable to be at her office yesterday. She expects to return to the duties of her flourishing play-bureau in a few days.

TILLOTSON.—T. H. French has secured W. Tillotson to represent The District Attorney on its tour. Mr. Tillotson left for Philadelphia in the interests of the company yesterday. The play will be presented at the Walnut Street Theatre next Monday night.

HOWARD.—Beerbohm Tree will close his first American tour at Abbey's Theatre on April 13 and he will sail for England the following Wednesday. Mr. Tree will open his Spring season at the Haymarket Theatre on April 27.

RICCARDO.—Corona Riccardo, who recently appeared in El Pueblo at an exhibition by the students of Nelson Wheatcroft's school, in which she is still a student, has been engaged by Wilson Barrett for a production next month.

FEVRE.—It was thought by several and hoped by all that when M. Fevre left New York the *Herald* would drop its interminable and mysterious exploitation of that foreigner and his

"views." But M. Fevre is still spread before us every morning and he has become a worse nuisance than "Trilby."

GOLDIE.—Beatrice Goldie has gone to Montreal to fill a special engagement.

SHAW.—Alice J. Shaw will sail to-day (Tuesday) on the *Saale* to fill an engagement in Berlin at the Winter Garden, beginning on March 1. Mrs. Shaw expects to appear in Paris and all the larger cities on the continent before returning to America. Her last week in this country was spent very successfully at Hopkins' New Theatre, Chicago, in which city she has been complimented by much social attention. She appeared at the Fellowship Club dinner last Thursday evening.

HOFMAN.—Josef Hofman, the young pianist, will again visit this country next season.

CALDER, NOT COLLIER.

An interview in last week's MIRROR was, owing to a typographical blunder, credited to William Collier instead of William Calder. The perversity of inanimate objects was, in the present instance, the result of careless type-setting and hasty proof-reading. It was William Calder, and not William Collier, who sailed for Europe on the *Teutonic*, and the interview related to Calder's International Plans—not Collier's.

LETTERS TO THE EDITOR.

W. E. STERLING ANSWERED.

To the Editor of The Dramatic Mirror:

Sir.—In your issue of Feb. 9, there appears a letter from W. E. Sterling, claiming my play, known as *A Daughter of the Confederacy*, and which was also played in Indianapolis under the title of *On the Suwanee River*, at that man's request. He has not contented himself with pirating my play, trying to interfere with W. S. Cleveland's interest in it and us, and attacking my husband generally; but he has also resorted to such unmanly tactics as dragging my name into public print in this ungentlemanly way, and speaking slightly of me as an artist in his public letter to you. These things speak for themselves as to this gentleman's honor and chivalry. He has had no provocation from

This honorable gentleman writes you: "I enclose programme of Oct. 14, 1894, also title page under which my copyright was inscribed. You will observe the play is announced as its first production." He thereby acknowledges the play produced on that date as the one to which he lays claim. He also points to the fact (?) that that was the date of its first production. By comparing the programme of the above date with the one he sends you, with the one I herewith enclose you, dated Jan. 8, 1894, just about nine months earlier, my name must necessarily appear in both programmes as impersonating the same character. In that programme of Oct. 14, 1894, the name of every character in the play, On the Suwanee River, you will see, is identical with that of every character in the programme dated Jan. 8, 1894, nine months previous, under the title *A Daughter of the Confederacy*, and yet he calls your attention to the fact that its first production is nine months later.

He also acknowledges in his letter that I was admitted into the bill, and "the play. On the Suwanee River, proved a success." That should be additional proof, when taken in comparison with the two programmes. It must, indeed, be a success for a man to make such desperate attempts to claim what was not his own. Mr. Bronson and Miss Lewis, whose names appear in both programmes, were with our company, as the earlier programme bears witness, nine months previous to this "first production." I was with Mr. Reid here in St. Louis when he wrote this play, in October of '93. He would submit it to myself and our whole family for approval or criticism, scene by scene.

This honorable gentleman makes another statement which I cannot credit. His letter implicates Mr. Bronson as one of these pirates. When Mr. Bronson was with us the season previous he had on occasion been entrusted with the MS. for we both repose in him the most implicit confidence. When we met him again at the People's it was in the capacity of stage manager; so he wished to retain the MS. for some play, etc. I readily consented, for we never had cause to doubt his integrity. He gave us his word of honor that he would protect the trust confided in him; so from then till the latter part of the engagement he had full charge of the MS. He knew the play to be my property. We held him innocent.

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THE USHER.



The verdict rendered by New York upon Beerbohm Tree indicates the growing tendency of our public and our press to subjugate the hysteria that formerly manifested itself when foreign actors came to us.

Mr. Tree is recognized as a clever player, whose intelligence and finesse justify our acceptance of him as an artist of merit. In character parts he is especially successful. He has not a spark of genius; had nature intended him for an actor, probably she would have dowered him with better gifts of expression.

We have better character actors than Mr. Tree in E. M. Holland, W. H. Thompson and Richard Mansfield. The pretense that would place Mr. Tree on a pedestal deserves the rebuke that has been administered to it. As a player of moderate powers he is entitled to some consideration, but to have endeavored to shove him down the throat of the American public as a great actor was a managerial mistake.

In spite of the clodish persistence in error of some of our angloamericans managers the great, big, splendid fact is forcing itself upon every understanding that American actors and American plays are in demand by American audiences and that foreign stars and dramas are no longer potent to draw unless they possess the qualities that deserve success.

In other words, the time is at hand when Americans, surfeited with imported humbug, purpose to judge foreign and home products alike by honest and impartial standards. This is a bad state of affairs, no doubt, for the plunders, speculators and gamblers that deal in European wares, but it exists and their demoralizing dominance may safely be said to have ended.

They have had a hard time this season, by the way. One firm engaged in the foreign dramatic and musical traffic is said to be in a pecuniary snarl, with a chorus of creditors in the immediate background clamoring loudly, as such choruses only can.

The Trustees of the Actors' Fund will hold a special meeting on Thursday afternoon to consider the question of either buying or renting a building for the Fund's future use, the lease of the present house at 12 West Twenty-eighth Street expiring on May 1.

Several months ago the Trustees appointed a committee to report on eligible property with a view to investing some of the Fund's reserve advantageously. A number of locations were submitted to the Board by Mr. Sanger, chairman of the committee, but neither he nor the Trustees considered any of them promising enough for prospective increase of value to warrant a choice.

It seems probable that the Trustees will continue to lease headquarters suitable for the Fund's purposes and postpone for the present the plan of purchase.

No doubt a compliment is implied in the borrowing of news from *The Mirror* by the Boston *Traveler*; but why does my contemporary credit but one extract in ten?

During the recent blizzard a company was booked to play a small town in Indian Territory known as Paul's Valley. The "theatre" was upstairs over a hardware store; and the arrangements to heat it were virtually nil.

The denizens of the place complained of having been "froze out" and refused to attend again while the weather remained so cold. The manager of the Opera House accordingly borrowed two stoves from the hardware store below and, accompanied by the representative of the company, started out to notify his patrons by word of mouth of these enterprising preparations for their comfort.

The visiting manager soon learned of this, and suggesting the use of banners or placards, returned to the hotel.

An hour later, hearing the continual ringing of a dinner-bell, the members of the company looked forth and despaired the local manager trudging about the streets, bell in hand, bearing a banner on which was painted legibly, if not artistically—

COME ON! COME ALL!

HOT OPRY TO-NIGHT!

The house was crowded.

General Eastern Agent Fitch, of the Northern Pacific Railroad, sends me the following information, which will interest touring managers:

For some time past theatrical companies have complained about the excessive charge for Custom House duties on scenery and paper going into Victoria and other towns in British Columbia, and no doubt a number of them have kept away from these places on this account. I beg to say for the benefit of managers that our general passenger and ticket agent, Mr. C. S. Fee, has made arrangements with the Custom House officials in British Columbia to make the duty from \$1 to \$2, and not to exceed \$5, on whatever scenery or paper they might have. No doubt this reduction in Custom House duties will be the means of some of the companies playing this circuit.

Formerly the duties imposed by the custom house officials in British Columbia were unwaranted and prohibitive. Undoubtedly the reduction Mr. Fitch describes will induce more companies to visit that territory in future.

Big-hat bills being the fashion just now, one was introduced recently in the Missouri Legislature.

The committee to which it was referred considered the subject exhaustively and then handed in the following report:

Your committee on criminal jurisprudence, to which was referred house bill No. 663, entitled "An act to prevent the wearing of hats at public gatherings, churches and theatres," will say that after carefully discussing this important measure for nine long weary hours, our committee was and is somewhat divided in opinion as to the propriety of such a departure from established usage. However, a majority of your committee are of the opinion that this bill in its present form should not pass, and hereby report adversely, for the following reasons: The bill makes no distinction between sex. It would, if passed, prevent a lady from wearing a narrow-brimmed hat,

even without feathers or a flower garden, which, in the opinion of the majority, is too great a departure from long-established custom, and would array the gentler sex against the Missouri Legislature, and might have the effect of clearing the gallery and thus deprive the old bald-headed solons and the bright young law-makers of the gentle smiles from the galleries, without which life in this hall would be a burlesque to all.

The reading of this report was greeted with enthusiastic applause by the delegation of fair women in the gallery and thus, for this year at least, big-hat legislation is blocked effectually in Missouri.

SAID TO THE MIRROR.

SIDNEY R. ELLIS: "I have no reason at all to complain, for Darkest Russia has been doing a fine business everywhere, but this has not been a good year for the theatrical business. There is no money in circulation, and theatregoing is regarded as a more expensive luxury than it used to be. Of course, the high-priced attractions are doing well, because they are patronized by people who have plenty. But nowadays the dollar to the poor man means far more than five dollars to the rich man, and the popular-price attractions suffer in consequence. I do think, however, that the outlook for next season is much brighter. I myself intend to be very active. I have several new productions under way, which will eclipse anything I have yet sent out."

CLINT G. FORD: "Again we have evidence of the ill-luck of the fatal thirteen. The train in which my company was wrecked had thirteen passengers; there were thirteen cars in the train, and the number of the engine that pulled the train was thirteen."

CHARLES L. ROBBINS: "Within the last week

for the professional's name, but the Edison man claimed he could not remember it. He added that he knew of the newspaper discussion on the subject, and that he always told visitors it was an imitation, and not the real thing. I expressed my disapproval emphatically. If there is anyone in the profession capable of aiding this disgraceful exhibition by furnishing the imitation in question, his name ought to be learned and exposed."

W. A. MC CONNELL: "I see that a person in Chicago named Biff Hall says he has read 'Trilby.' Now that is an untruth I, for one, can nail at once to the mast. I began to read 'Trilby' myself, but got swamped in a lot of French. All the French Biff Hall knows he has picked up in the Chicago stock yards, so I leave it to you to judge if he could have read 'Trilby'."

JOHN STETSON: "There is no truth whatever in the report that Mrs. Langtry has declined an offer from me to manage her. The lady could not have declined an offer which I never made."

AUGUSTUS S. PENNOVER: "A peculiarity of Roland Reed's play, *The Politician*, is that, although it deals, as the title suggests, with politics, the words 'republican' and 'democrat' do not occur once in it."

SAMUEL FREEDMAN: "A performance of Herrmann was recently attended by the oddest and the newest kind of theatre party. It was called a 'hard time theatre party,' and it was composed of forty-two ladies and gentlemen who, not feeling able to pay \$1.50 apiece, took places in the gallery at 25 cents each."

FREDERIC EDWARD MCKAY: "My press sheet, *Theatrical Tidings*, is now in its eighth month. One reason for the success of my press agency is that I have borne in mind the fact that dramatic

PROFESSIONAL DOINGS.

Charles J. Abud will return to London very shortly. He will return here next August with the Augustus Harris Pantomime company, and later will escort Henry Irving on another American tour.

Sedley Brown has been engaged by Robert Hilliard to stage his new play, *Lost—24 hours*.

W. H. Power's Ivy Leaf company will close at Buffalo on Saturday.

Edward Wonn was suddenly called to his home in Washington from the John L. Sullivan company recently, and will remain there during the Winter.

A. H. Hastings, of The Country Squire company, and Carrie Allison, a non-professional, were married in Jersey City on Dec. 23, 1894.

The new stock company at the Grand Opera House, Salt Lake City, includes Victory Bate-man, Lisle Leigh, Madge Carr Cook, Dot Kingsley, Wright Huntington, Harry Corson Clark, Howard Kyle, Cecil Kingstone, Hugh Ward and George E. Lask, stage manager.

Paul West, late press agent for the Boston Theatre, and a well-known Boston journalist, is in town in advance of the Camille D'Arville Opera company.

The run of *The District Attorney* at the American Theatre will close on Saturday night. The tour of the play, under T. H. French's management, will begin next week in Philadelphia.

Harry Doel Parker's St. Bernard dog "Royal," which appeared for three seasons in the production of *The Royal Pass*, was poisoned a few days ago at Thomaston, L. I., by some miscreant. Mr. Parker has offered a large reward for evidence to arrest and convict the poisoner.

Edmund Lawrence, comedian of the Julia Marlowe-Taber company, was recently highly complimented by the Washington *News* for his acting as Feste, the clown.

William S. Harkins has engaged for his stock company that opens in Halifax the second week in May William Courtleigh, Thomas Wise, George Barnum and wife, and Fred. A. Hodgeson.

Louis A. Jackson will manage a costume show at the Madison Square Garden from March 9 to 16, for the benefit of the Young Women's Christian Association and St. James' Mission. The display will illustrate the evolution of dress from the twelfth century.

H. Quintus Brooks, who has been in advance of *The Girl I Left Behind Me* since the beginning of the season, will be in advance of *Charley's Aunt* after next Saturday.

Robert Drouet's work in *Doris* was praised by the entire Boston press last week.

Jake Schwarz, formerly manager of the Grand Opera House, Bryan, Tex., will manage the Auditorium Summer Theatre at Waco, Tex., next season.

A. M. Palmer has bought the American rights to a play by Alexandre Bisson, entitled *Monsieur le Directeur*.

Katherine Grey expects to take a trip to London and Paris this Summer.

Lew Rosen ran over from Washington last week to spend a few days in New York. His visit is in connection with the publication of an important historical work upon which he has been engaged for the last three months. The work is called "Bonaparte, the Littératuer."

Jefferson De Angelis has been lent by Nat Roth to Abbey, Schaeffel and Grau to play the principal comedy role in *Messrs. De Koven and Smith's new opera* when it is produced by Lillian Russell at Abbey's Theatre, on May 13.

W. D. Mann, now manager for William Hoey, will go in advance of *Della Fox* next season. Mr. Hoey will not star next season.

A piece by Charles Overton called *The Tide of City Life* will be produced in Philadelphia shortly. Kate Claxton, Catherine Lewis, John Glendinning and others will be in the cast.

Mason Mitchell is now leading man of the Parker-Bellvue combination.

Mrs. Mary Jane Brown (May Robson) bought a house in West One Hundred and Thirty-sixth Street last October from Thomas C. Van Brunt, a contractor, for \$5,500, Van Brunt representing that the only mortgage on the property was one for \$10,750 held by the Equitable Life Assurance Society. She afterward discovered that the Garfield National Bank held a blanket mortgage for \$50,000 on the six houses in the block, and caused Van Brunt's arrest on a warrant charging him with grand larceny in the second degree. Van Brunt has been indicted, and admitted to bail in \$2,500.

Edward N. Hoyt, of Robert Mantell's company, has been complimented by the press for his work as the Ghost in *Hedda*.

J. O. D. de Bondy continues as musical director of the reorganized Mora-Williams company.

A benefit for the Salesian Sisters, whose work is among the children of poor Italian families, was given at Palmer's Theatre last week. Romeo and Juliet was performed by children, Violet Dale, aged 12, appearing as Juliet, and Honora Steinberg, aged 16, as Romeo. Among others who appeared were Clara Thropp, Harry Fisher, Lily Hoffman Wood, Rose Mansions, Nelson Wheatcroft's school in Makepeace Joy, James C. Roach and company in an act of *Rory of the Hill*, Rose Braham and Frederick Wale in scenes from *The Hunchback*, the Countess Castelvecchio, Queenie Vassar and Harry Wright.

B. A. Tharp denies the current report that the Temple Theatre, Owensboro, Ky., has closed, and says the house is still running to a good business.

J. H. Hamilton writes from Chicago that Florence Hamilton, leading lady of the Patti Ross company, has received an offer for leads in the stock company of the Hopkins (Pope's) Theatre, St. Louis.

W. H. Rapley, manager of the National Theatre, Washington, came on to New York last week to look after his bookings.

Frank Dietz had charge of the dramatic entertainment given at the Manhattan Athletic Club last Sunday night.

The Foundling is due at Hoy's Theatre next Monday night. Cissy Fitzgerald plays in it the role of a London music-hall girl. The play will be preceded by a curtain-raiser called *Letha*, in which Annie Russell will be seen.

Jacob Litt has engaged B. T. Dickson, who some years ago organized the Dickson Sketch Club, to go ahead of *The Ensign*, and has transferred Fred. Peel from that organization to one of the In Old Kentucky companies.

Pudd'n-Head Wilson will be the next production at the Herald Square Theatre.

It was during the run on a certain well-known bank in Milwaukee Summer before last that Manager Jacob Litt conceived the idea of introducing on the stage just such an exciting scene. The bank failed and Mr. Litt's large deposit went with it, but the idea still clung to him, and Mr. Dazey has introduced a similar scene in the fourth act of *The War of Wealth*.



two managers of Broadway theatres have gone out of town to see *Prince Pro Tem*. I expect to secure time either in New York or Philadelphia for a run this Spring."

W. A. BRADY: "In this week's *MIRROR* I notice that William Calder states that he controls the American rights to all Sutton Vane's plays. This is not true. I control the rights to both *Humanity* and *The Mask of Truth*. Mr. Calder is simply Mr. Vane's agent."

C. B. CLINE: "Please announce in *THE MIRROR* that we shall not have a new series of living pictures at Koster and Bial's, although we shall add new pictures constantly. I mean by this seeming paradox that we shall not present an entirely new series of pictures at the same time. We have decided to add a new picture each Monday night. In that way there will always be a novelty to offer each week."

C. E. CALLAHAN: "Coon Hollow has been doing very nicely. The play and cast have both been improved since it was seen in New York. Recent additions to the company are Mildred St. Pierre, Bessie Taylor and William Richardson. The play will be seen in the principal Southern cities next month."

FRANCIS C. THAYER: "It is surprising what an influence the securing of New York time has on out-of-town managers. Ever since it has become known that I have booked *Two Colonels* at the Bijou I have been deluged with offers of good time."

ERROL DUNBAR: "While passing along Fourth Avenue in Louisville recently, I read a poster which said: 'Step in and hear the ravings of the late tragedian, John McCullough, when confined at Bloomingdale.' Recalling *THE MIRROR*'s recent remarks on the subject, I went in and asked the man in charge of the phonograph where he obtained the alleged 'ravings.' He said they were not the actual words of McCullough, but an imitation given by a professional man, from whom he obtained it ten years ago. I asked

editors do not care to receive a weekly budget of adjectives of fulsome praise, but that they are willing to publish reliable information sent from New York by the representative of the companies that play the better class of theatres. My clients are satisfied, and I am able to furnish them with an abundance of clippings reprinted from *Tidings* by the most influential journals. I think I have demonstrated that a theatrical press sheet can prosper only by being terse and accurate, dispensing with long-winded rhapsodies and giving only reliable information."

CHARLES L. YOUNG: "I have decided to close *Gloriana* in two weeks. While the company is making money for me, it has worn me out, and I have decided positively to close."

DANIEL FRONMAN: "A benefit will be organized in Philadelphia, in behalf of the Actors' Fund, for Friday, April 19, in which the companies, then playing in that city, as well as the Lyceum and Empire Theatre companies of New York, will participate. Fred. Zimmermann will locally manage the event."

JAY HUNT: "The case of Mr. Dodson, noted in last week's paper, who in seventeen years was absent but once from a cast in which he was announced to appear is not exceptional. I think there are many actors who can boast of a similar record. I made my first professional appearance as a member of Mrs. Drew's stock company in Philadelphia on Sept. 25, 1876, and during the intervening period of eighteen years I have never missed a performance nor been late for rehearsal. My assertion can be substantiated by the various managers with whom I have been engaged. My record is due to a generous Providence, favorable conditions and attention to business."

"Hypnotism: Its Uses and Its Dangers" by James R. Cocke, M. D. This splendid scientific medico-popular work is meeting with an unprecedented sale for a book of its class, having reached a second edition in four weeks."

TELEGRAPHIC NEWS

CHICAGO.

Better Weather Assists in a Better Business at the Theatres—Hall's Gossip.

[Special to The Mirror.]

CHICAGO, Feb. 18.

Lillian Russell was ill to-night and did not open in Perichole.

Our weather man has kindly returned to the old Chicago brand, and the people have thawed out sufficiently to make the audiences at the theatres look fairly presentable as to numbers.

James H. Meade, who is here with Miss Russell, has been quite ill, and John E. Warner has attended to the work, besides looking after the opening of Mr. Tree at the Chicago Opera House, on Feb. 25, and attending to the grand opera preliminaries at the Auditorium.

A traveling man, just in from Michigan last week, told me he saw the "Uncle Tom Robin Hood" company. If Barnesville ever heard him say that he would have to fight. He also said that the Ladies' Aid Society of one of the churches had sent a letter of invitation to their entertainment to "Messrs. Smith and DeKoven, managers of Robin Hood company."

At the Columbia 1402 nears the end of its engagement, and business improves as the new features go on. The Trilly living picture has made a hit.

The Fellowship Club's ladies' dinner was given Thursday night at Kinsey's, and Theresa Vaughn and the bright glib Hengler Sisters entertained in costume. Manager Davis was one of the original members of this club.

Speaking of Davis reminds me that last Thursday he received a gorgeous valentine from his son Willie, the apple of his eye. It was a most elaborate lace and gilt affair and in its centre was a bright red lighthouse, with a flaring beacon streaming out upon a deep blue sea. Will was greatly pleased at the remembrance, but that night he took his little son upon his knee and said: "Willie, it was very nice of you to remember papa, but why did you pick out a lighthouse for me when business has been so bad this season that I have seen more light houses than I care to?"

This is the last week of Shore Acres at McVicker's and business has increased as the excellence of Mr. Herne's play has been realized. Tom Keene follows in repertoire next week.

"I see that my friend 'Punch' Wheeler is writing open letters. He should buy some two-cent stamps and seal them. People are liable to read open letters."

The Foundling has not made a very deep impression at Hooley's, where it opened last Tuesday night, but it is very funny, if a trifle broad, and is well played. Miss Fitzgerald has come, by the way, and she sold a fair interview the other day that no one ever thought that anyone did. This is the last week of the engagement and Princess Bonnie follows. The curtain, Lettie, gives dainty. Annie Russell a fine opportunity for the display of her art.

Allow me to suggest a Trilly cast selected from the Advance Agents' Union: Trilly, William Foote; Sven-gaill, W. A. McConnell; Little Willie, T. Empire She; Taffy, Colonel William Foster; The Laird, Harry Warner; Gecko, August Penney; Dodor, George W. June; the Zoo Zoo, Ted D. Marks; Joe Sibley, the idle apprentice, Arthur F. Clark.

The Ellis' benefit at the Schiller last Thursday afternoon was a huge success, and over \$2,000 was realized for the benefit fund of the local lodge.

Manager David Henderson, of the Chicago Opera House, is here for a few days.

Here is an extract from a letter written by McConnell's typewriter to John Warner: "Now that you are in the home of Lobster Eddie and Biff Hall, you must be very happy, of course; in addition to the above I understand you have some snow in that town, together with the frost at every theatre night, so you should be contented. Do not do too much work, as the Agents' Order of Friendship is onto you. I notice that you are writing out letters in English. This must be stopped, as there are plenty of blonde Remingtons at every hotel, and there should be honor among thieves as well as advance agents. I see you have for partner Henry E. Avery. Do you think of retaining him next season?"

Mansfield's second week at the Grand was very large. Last night A Texas Steer opened there to a big house.

Little Willie Griffiths, of Mansfield's company, met Lillian Russell's sister, Susie Leonard, at the hotel the other day and asked if she remembered when they were members of the same company. She purchased an autograph album and showed him, over his own autograph, this sentiment: "May your life be as smooth as the top of my head." She said: "And it has. Could I ever forget you?"

Friends had a good week at the Schiller. Louise Beaudet is there this week with her new opera, The Dragoon's Daughter, which has made a most excellent impression. Marie Wainwright soon returns to the Schiller with The Daughters of Eve.

A number of the theatres have announced special matinees for Washington's Birthday.

Miss Fitzgerald, who merely introduced her dance in The Foundling last week, this week plays the part she has been rehearsing.

Tattnall's Building on Sixteenth Street is to be turned into a big amphitheatre, and the great Ringling Brothers' Circus will open there for three weeks early in April. It is possible that a permanent circus will be established there.

Severus Schaffer, of the Schaffer Family, is the feature at Frank Hall's Winter Circus this week, and business continues very large at his Casino. Yesterday he opened the new Bargain Theatre, formerly Havlin's, with a great continuous vaudeville bill.

Colonel Hopkins appears to be making an effort to establish his new continuous vaudeville house, formerly the People's, in public favor. His chief stars this week are Lew Dockstader and Dora Wiley, and the stock company does The Fair Rebel.

Sam Jack's big company, just back from its Mexican tour, is the attraction at his Madison Street Opera House this week.

Hall and Martel opened remarkably well at the Haymarket last night in Lister Qu. It is their final appearance here this year.

After a good week out at the Academy, The County Fair opened splendidly at the Lincoln yesterday.

The Span of Life had two great houses yesterday afternoon and evening at the Alhambra, where the reduced price appears to have improved business greatly.

At the United States Theatre this week the Leonzo Brothers are giving The Dog Spy with continuous vaudeville.

Good variety shows are to be seen at the Lyceum, Olympic, and Park.

The Thomas concert continues to draw well at the Auditorium. Vasee was here last week.

At the Schiller the Sunday afternoon concerts by the Chicago Marine Band are a success.

Cyril Norman's strong play, The Man Without a Country, opened well yesterday at the Academy of Music.

Ned Giroux writes me from Guelph, Canada, that it is 23 below zero, and the show business is frozen up. He says: "Field's Miserymakers played here last night to five thousand, and before the show was over four of them went out."

Miss Giroux has returned here from the tour of Gladys Wallis and the Patti Ross Comedy company.

Wright Huntington and his wife passed through here Friday on their way to join the Salt Lake stock company.

"Biff" Hall.

PHILADELPHIA.

Cold Weather Affected Business Last Week—Current Attractions at the Theatres.

[Special to The Mirror.]

PHILADELPHIA, Feb. 18.

The cold weather affected all places of amusement early last week, and the recovery was only gradual with the leading attractions.

At the Park, Marie Wainwright drew fairly with The Daughters of Eve. Patrons of this house prefer Miss Wainwright in the classics. The Birth of Venus is on this week, and starts with a good house.

Mrs. Potter and Kyle Belles would have improved their attendance at the Chestnut Street Opera House if they had substituted some other play than Charlotte Corday. Mr. and Mrs. Kendal follow with Lady Clancy and repertoire to a good advance sale.

Charley's Aunt closed its twelfth and final week at the Chestnut Street Theatre to a packed house the last

three nights. The Amazons, with Johnstone Bennett in a tom-boy character, follows to a fair advance sale.

Camille D'Arville in Madeline, or the Magic Kim, played to a good business all the week at the Broad. E. H. Sothern is now on for a brief run beginning this evening with Lord Chumley, followed by Captain Letterhair. The house is all sold for the first three nights.

The Prodigal Father has been improved since it was last seen at the Empire. Several specialties have been introduced adding to the attractiveness of the play.

The company is adequate. To-night Charles E. Blaney appears in A Baggage Check for the first time in this city. The attendance is large.

The Cotton King at the Walnut opened to enormous patronage, which moderated toward the close of the week. The play is sensational but in the main strongly cast, and the story is of interest. The scenery, a prime feature, is especially to be noted. It remains this week.

At the Standard A Cracker Jack held fair audiences interested. Dan McCarthy follows in The Pride of May.

The management continues to give away silver souvenirs.

Hyde's Comedians at Gilmore's Auditorium proved one of the greatest winners of the season. Sandow follows to a house sold solid for the first night.

The National will always show great receipts to a play written upon the lines of The Ensign, as was the case, the major part of last week. James J. Corbett has this week, and Gentleman Jack will repeat its former success.

The Vale of Avoca drew large audiences at the Grand Opera House. Monday night the company was snowbound in New York State, and at least two thousand people were disappointed. The cast generally is excellent, Annie Ward Tiffany having several strong situations and telling speeches. Our College Boys follow.

The Derby Winner at the People's Theatre had a good week, and the enthusiasm of the patrons was wrought upon to a high degree by the racing scene.

The Tower of Gold, with a new cast, has a return engagement, opening to a fine attendance this evening. Creston Clarke closed his phenomenal engagement of fifteen weeks at the Girard Avenue on Saturday evening. The last week was sold out thirty days ago. All the final performances were devoted to Hamlet, in which the talented actor does his best work. This cannot be said of all the support, which in several roles was weak and unfortunately cast. Mrs. John Drew follows in Sydney Grundy's The Arabian Nights for the first week in this city.

The Black Crook is drawing at the Academy, and will remain another week. Joseph Jernon has been re-appointed treasurer for the current season.

Woman Against Woman is the bill at Forepaugh's.

The Bijou tells the same old story of crowds.

The Police Patrol at the Kensington drew light houses.

Carncross has made a hit at his minstrelsy palace with two new skits, Vaccination and Our Cook Lady.

The Blacklisted company has gone to pieces.

Rush City will close on March 2.

It is rumored that Manager Howe of the Park, will try grand opera either at the close of the present or the commencement of next season. Its success will depend upon whom he elects to wield the baton.

EDWIN RUSHTON.

BOSTON.

Annie Clarke's Temporary Return to the Museum—George W. Wilson as a Star.

[Special to The Mirror.]

BOSTON, Feb. 18.

Almost every house in the city continues last week's bill, so that the novelties are few and far between.

The notable exception is the Museum, where Zip was revived for a fortnight. It might have been ziped that the appearance of Annie Lewis in Lotta's old part would be the chief attraction, but that was not the case.

For the feature of the evening was the return of Annie M. Clarke to the stage where she was so long the leading lady, after an absence of three years. She received a royal greeting. Miss Lewis is a clever actress, but she is not a Lotta, and comparisons were inevitable.

Still she did better than one would have anticipated, and scored a hit. Sheridan Block, who was one of the leaders in the cast, was seen to advantage, and made a hit. The cast, as a whole, was the strongest ever seen here in the play.

George W. Wilson made his appearance as a star at the Bijou Opera House, which, as I understand it, is now to remain open as a regular place of amusement. The play in which he appears is Our Uncle Dudley. Mr. Wilson has a capital part, and as there never was a piece which he could not make funny, the engagement is sure to be a go. Frank Currier is clever, and Jeanne Trixie Prigana is popular with Boston audiences.

Peter F. Dailey began his farewell engagement in A Country Sport at the Grand Opera House to-night before about the largest audience that the piece has ever had here. The principal newcomer to the cast was Mamie Gilroy, who was in her element, and scored a great hit.

Nat C. Goodwin began the second week of his engagement at the Hodson Street. Last week's performances of David Garrick and Lend Me Five Shillings proved artistic successes. Now Mr. Goodwin shows his versatility by presenting A Gilded Fool, and before the engagement closes he will revive in Missouri and A Gold Mine.

This is the last week of A Black Sheep at the Park, and the sensation to-night was made by Fannie Johnston, who appeared as the queen of burlesque, and proved the best impersonator of the part that Boston has seen, although dimly Paula Edwards comes a very close second. Miss Johnston is just suited with the character, and her costumes were stunning. The Twentieth Century Girl follows for a run.

The New Boy will not stay so long at the Columbia as had been originally intended. In fact this is the concluding week of his engagement there. Jimmy Powers has been the magnetizing feature of the production. Shenandoah will be revived on Monday for a week.

Superba has proved a superb production than the piece has ever had in Boston. The new tricks are marvelous and the new scenery—especially the Indian palace in the third act painted by Sydney Chidley—is as fine as has been shown here for a long time.

De Wolf Hopper has packed the Tremont to the doors every night during the past week, and bids fair to do the same till the conclusion of his engagement. The Bostonians follow.

This is the third and last week of Aladdin, Jr., at the Castle Square. The spectacle has drawn tremendously large houses at the engagement which might have been much longer. The chief hits have been made by Catherine Bartho, who is the daintiest dancer seen here for years. Irene Verona, Frankie Raymond and Anna Boyd, while Ada Deaves and John J. Burke furnish comedy enough for half a dozen extravaganzas.

The Devil's Auction completes a trio of spectacles to be playing in Boston at one time, and drew to-night as large a house as any of the productions. It was capital given at the Bowdoin Square.

The second production of the Palace's new stock company was Pink Dominoes, which met with a capital reception to-night. The other attractions in this city this week are: Keith's, an especially strong vaudeville bill; Grand Museum, J. J. Dowling in Captain Herne, U. S. A.; Lycen-a-Vouth and Old Age; Howard Atheneum, continuous variety.

Joseph Haworth and his company do not play this week, but rehearse in this city, so that all will be in readiness for the production of Rinaldo at the Castle Square next Monday. Marchetti, the ballet master, has been engaged to put in the two Florentine dances.

Frank Perley has been in Boston during the past week making the preliminary arrangements for Fanny Davenport's engagement, which opens at the Boston on Tuesday.

It seems that Trilly will not come to the Museum on March 4, after all, as that is the date of Pauline Hall's first midwinter engagement in Boston. That, in turn, will be followed by Olga Nethersole's first appearance here, and she will stay for three weeks, so that if Trilly comes to the Museum, it will not be until some time in April.

In addition to the melodramatic production which C. F. Atkinson has arranged with William Calder to give at the Bowdoin Square next season, there will be an elaborate production of the spectacle, Little Red Riding Hood, now being given at the Theatre Royal, Manchester, England.

May Merrick has fully recovered from her serious illness and has been visiting friends in Boston and Lynn.

T. Wellington Goodwin is organizing a new troupe for New England, beginning about the middle of March.

Arthur Forrest, who is a leading member of the Zip

cast, is now playing his third Boston engagement this season.

Bertha Walzinger, of the De Wolf Hopper company, will go to Europe at the close of this season and study for several years. Upon her return she proposes to devote herself to concert and oratorio work.

Clara Belle of the Ward and Vokes company has been dangerously ill in this city, but she is now recovering.

Arrangements have been completed by which Rob Roy will be brought to the Castle Square for a run, beginning four weeks from to-night.

Adolph Neendorff has sailed for this country, and Boston may see the production of Hagar, his new opera in one act.

The engagements of The Prodigious Daughter company on the New England circuit last week were somewhat hampered by absence of scenery and horses.

Charles F. Atkinson and Walter Sanford had a difference about the receipts for the Bowdoin Square engagement, Mr. Atkinson claiming that there was to be a \$50 guarantee taken out before the percentage arrangement went into effect. As this was denied, he refused to let the scenery be removed and as the Providence engagement could not be filled, the local manager attached the horses to recoup his losses. So, although Lynn was billed, the performance could not be given and at Salem only two horses were on hand and the scenery could not have been used had it been there.

Mayor Curtis received a funny letter last week from the manager of a theatrical company in Quebec. It was addressed to Monsieur le Maire de la Ville de Boston, Mass.

The manager wrote in French that he heard their proposition and gave them some suggestions, and also that his services would be at their disposal if they built the theatre, but that the investment was a risky one.

He would not consent to lease or take stock in the theatre for the reason that he thought another theatre in St. Louis at the present time would not pay, for there were not enough first-class productions on the road to keep four first-class theatres going here.

C. O. Tennis, the husband of Dora Wiley, and a well-known theatrical man, was in the city during Miss Wiley's engagement at Pope's Theatre last week.

Celia Alisberg is in the cast of Alimony this week at the Hagan Opera House, and is doing some excellent work in a good part, but she will return to Pope's Theatre next week.

The wife of Ollie Hagan, manager of Hagan's Opera House, is still very ill.

ST. LOUIS.

An Unsuccessful Theatre Project—The Week's Attractions—Theatrical Gossip.

[Special to The Mirror.]</

WELL! WELL! WELL!

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DOC. FREEMAN, Mgr. A Railroad Ticket Co., as per route in Mirror.

MATTERS OF FACT.

John C. Rice, who has been featured with William Hoey in *The Flams* this season, and Sally Cohen are open to consider favorable offers after March 23. They may be addressed in care of this office.

"Comedienne," care this office, a well-known star, wants to negotiate with a reputable manager for the production of a recent New York success.

Bids are solicited for the rental of the Opera House at Shreveport, La., for a term of three years. The house is new, and the appointments are modern throughout. All bids must be accompanied by certified cheque for two hundred and fifty dollars, and should be addressed to G. N. Kerley, secretary.

Early open time is still to be had for this season at the Robinson Opera House, Cincinnati, O. The house can be rented for next season by the right party.

Since Minnie Landes' resignation from The Twentieth Century Girl has been made public, Miss Landes has been in receipt of a number of very flattering offers, but has not settled upon anything definite.

Floy Crowell, who won the unanimous praise of the New York press for her work in *Coon Hollow*, has arrived in town and is at liberty to accept engagements. Elwyn Barron, of the Chicago *Inter-Ocean*, says: "She is an artistic young actress of high intelligence, who can take and maintain a leading place among the young heroines of the stage."

Riley C. Chamberlin, who last season attracted attention as Don Jose in *By Wits Outwitted* and as Dr. Shingle in *Ole Olson*, is doing good work with Ellie Ellsler. The Boston *Herald* in speaking of his Beetle in *Doris* says he plays the part with rare judgment and honor.

A first-class high tenor, one who is strictly reliable, is wanted by Hi Henry for his minstrel organization. Address him as per route.

William Broderick, who scored an unqualified hit as Ravennes in Francis Wilson's production of *Ermine*, is at liberty to accept first-class engagements.

Professionals will find it to their advantage to pay a visit to Madame Kopciowsky, the European milliner of No. 3 Canal Street, New York, who will make exquisite hats and bonnets at a considerable saving.

Louise Hamilton, whose announcement of being open for engagement appears in another column, made a decided hit in *Coon Hollow*. Alan Dale, in speaking of her, said: "She has wonderful power. I don't know who she is, and never even heard of her, but I hope I shall see her again. She is capital."

A partner is wanted by "H. 91," in care of this office, for his opera burlesque.

Mr. and Mrs. Jay Hunt, who originated the characters of Mr. and Mrs. Hope in *The Trolley System* company, have played the parts with much success during the season, having received some flattering notices.

Among the papers placed on file at Goldsmith's trunk factory will be found *THE MIRROR*. His trunks are popular, and his make-up boxes continue in great demand.

W. P. Phillips, baritone, will accept concert engagements. He may be addressed 830 Putnam Avenue, Brooklyn.

One of the sweetest songs lately published is "When Violets Are There," by C. Floyd McClure. The music is decidedly pretty, the words clever, and the refrain catchy. Bessie Bonehill has lately sung it with much success as has also Julie Mackey and many others. The song will be sent on receipt of 25 cents by the Supply Department, *DRAMATIC MIRROR*.

The McCoy Sisters and mother, Minnie McEvoy, sever their connection with Charles A. Loder's *Go the Go* company, Feb. 23. They created the roles of Rangle, Cuite and Bridgetta, scoring individual hits.

Gertrude Lodge, comedienne with the Calhoun Opera company, is open to offers for next season.

George C. Jenkins, well known to the profession as a playwright and press agent, has established himself in New York. He is prepared to do all kinds of theatrical writing to order. His address is 1238 Broadway. Mr. Jenkins has had two plays produced in New York this season—in the Name of the Czar, a melodrama, and The Side-Show, a farce-comedy. His comedy-drama, *The Matador*, was produced with flattering success at the Duquesne Theatre, Pittsburgh, Pa., a few months ago.

Adele Farrington, having been re-engaged for the Calhoun Opera company, has duplicated her success as prima donna of that organization. She is disengaged for next season.

E. Rautenberg, musical director, will be at liberty after Feb. 23. He was until recently with the Wang Opera company.

Sydney Worth desires plays on royalty or will buy such outright, suitable for singing comedienne. Her address is 372 West Seventh Street, Cincinnati, O.

Marie Leicester Allen, a clever singing and dancing soubrette, will accept engagement for the balance of the season.

SELLI SIMONSON will be the musical director of the Casino.

E. A. Locke has just completed a musical farce-comedy with a strong part for a comedian.

Helen Dauvray, having withdrawn from the cast of The 20th Century Girl, will consider offers for starring engagement.

Married.

HASTINGS—ALLISON.—A. H. Hastings and Carrie Allison, at Jersey City, on Dec. 23.

Died.

BOYLE.—On Feb. 13, Ann M. Boyle, aged 40 years, of heart failure.

HARRIGAN.—Edward Harrigan, Jr., on Feb. 17, in New York city, of peritonitis, aged 18.

QUINN.—Kate Quinn, in Brooklyn, on Feb. 13, of pneumonia, aged 36.

THOMPSON.—Sylvester Thompson, at East Haven, Conn., on Feb. 11, of pneumonia, aged 63.

TANNEHILL.—Edward Tannehill, at Asheville, N. C.

WHEATLEIGH.—Charles Wheatleigh, in New York, on Feb. 14, of apoplexy.

WIGHT.—Edwin Wight, in Chicago, of apoplexy.

ZWEIFEL.—Mrs. Fred. Zweifel (May Curtis), in New York, on Feb. 8, of consumption.

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Elizabeth N. J.

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season. Address

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The Company reserve the right to reject any and all bids.

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Reis, manager): Rice's 14-15; large audience. Local minstrels 13-15.

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LONDON.—**GRAND OPERA HOUSE** (A. E. Root, manager): Robin Hood 6; fair business. Charles Dickson in "Inoc" 7; small but well-pleased audience. Al. G. Field's Merry Makers 8, 9; light attendance. Orient Minstrels (local) 11; fair business. The Tornado 12; light attendance. Snazelle 13-15; Rice and Barton's Comedians 16; Seahorse Opera co. 16.—**ITEMS.** The light business last week was due to exceptionally severe weather, the thermometer registering 20° below zero.—Inoc is one of the brightest comedies seen here for some time and the co. was first-class. Gertrude Whitty and Elizabeth Leslie deserving special mention.—This is the third time Mary Palmer has sung Allan-a-Dale in Robin Hood here and she always makes one of the hits of the opera. De Koven's "Oh, Promise Me" has probably never been better rendered here by any one else.—Wonderland has closed its doors once more and it is doubtful if any one will try it again.

WOODSTOCK.—**OPERA HOUSE** (Charles A. Payne, manager): G. H. Smazelle gave a pleasing entertainment of music, song and story appropriately illustrated to small houses, 11, 12. The Tornado 13; Davenport Brothers and Fay 14. The event of the season will be the production of Othello by Wilson Barrett 25. The part of Iago will be taken by Franklin McLeay, a former resident of this city.

OTTAWA.—**GRAND OPERA HOUSE** (John Ferguson, manager): Charles' Aunt 11; capacity of the house. Mr. and Mrs. Lely, concert 14.

ST. THOMAS.—**DUNCOMBE OPERA HOUSE** (T. H. Duncombe, manager): Robin Hood 5; large and enthusiastic audience. R. E. Graham as the Sheriff of Nottingham made the hit of the evening. Charles Dickson in "Inoc" 6; fair business.—**ITEMS.** Charles Dickson's co. will lie off for two weeks at the close of the Montreal engagement in order to rehearse and also engage special people for his new comedy, Other People's Money, by Edgar Towne of Chicago.—Helen Rainsley, prima donna, of the Robin Hood co., was called suddenly to Wilkesbarre 4, owing to the death of her husband, Daniel Shelly, manager of the Music Hall in that city.

QUEBEC.—**ACADEMY OF MUSIC** (Theodore Hamel and co., managers): Quebec French Opera co. is still the attraction and is playing to good business. Owing to a misunderstanding among some of the actors, the co. did not play for a few days last week, but everything was amicably settled.

BELLEVILLE.—**QUEEN'S OPERA HOUSE** (T. P. Powers, manager): The Tornado 8; very poor house; blizzard raging. Charley's Aunt 15.

VICTORIA.—**THEATRE** (Robert Jamieson, manager): Nellie McHenry in A Night at the Circus 2 and matinee to moderate business.

HALIFAX.—**ACADEMY OF MUSIC** (H. B. Clarke, manager): Ladies' Poudre Minstrels (amateur) 6, 7; delighted audiences; receipts, \$900.

CHATHAM.—**GRAND OPERA HOUSE** (W. W. Scane, manager): General Booth lectured to a crowded house 1. Dominion Cabinet Ministers held two overflowing meetings 2, discussing our Parliamentary politics in grand style. The City Band netted about \$300 out of their splendid minstrel entertainment (local) 6. Rice and Barton's Comedians 16 in Rascal Daze.

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TRINITY.—**ACADEMY OF MUSIC** (F. W. Starr, manager): Trinity students will present The Magistrate 15, 16. Lilly Clay 18-21.—**MUSIC.** Toddy is again the attraction this week. In the theatre Miss Nettie Fields executes some very clever dancing.

GUELPH.—**ROYAL OPERA HOUSE** (Albert Tavernier, manager): Ada Gray in East Lynne 11; poor house. The Tornado 15; Durward Lely 16.

LONDON.—**GRAND OPERA HOUSE** (A. E. Root, manager): Robin Hood 6; fair business. Charles Dickson in "Inoc" 7; small but well-pleased audience. Al. G. Field's Merry Makers 8, 9; light attendance. Orient Minstrels (local) 11; fair business. The Tornado 12; light attendance. Snazelle 13-15; Rice and Barton's Comedians 16; Seahorse Opera co. 16.—**ITEMS.** The light business last week was due to exceptionally severe weather, the thermometer registering 20° below zero.—Inoc is one of the brightest comedies seen here for some time and the co. was first-class. Gertrude Whitty and Elizabeth Leslie deserving special mention.—This is the third time Mary Palmer has sung Allan-a-Dale in Robin Hood here and she always makes one of the hits of the opera. De Koven's "Oh, Promise Me" has probably never been better rendered here by any one else.—Wonderland has closed its doors once more and it is doubtful if any one will try it again.

WOODSTOCK.—**OPERA HOUSE** (Charles A. Payne, manager): G. H. Smazelle gave a pleasing entertainment of music, song and story appropriately illustrated to small houses, 11, 12. The Tornado 13; Davenport Brothers and Fay 14. The event of the season will be the production of Othello by Wilson Barrett 25. The part of Iago will be taken by Franklin McLeay, a former resident of this city.

OTTAWA.—**GRAND OPERA HOUSE** (John Ferguson, manager): Charles' Aunt 11; capacity of the house. Mr. and Mrs. Lely, concert 14.

ST. THOMAS.—**DUNCOMBE OPERA HOUSE** (T. H. Duncombe, manager): Robin Hood 5; large and enthusiastic audience. R. E. Graham as the Sheriff of Nottingham made the hit of the evening. Charles Dickson in "Inoc" 6; fair business.—**ITEMS.** Charles Dickson's co. will lie off for two weeks at the close of the Montreal engagement in order to rehearse and also engage special people for his new comedy, Other People's Money, by Edgar Towne of Chicago.—Helen Rainsley, prima donna, of the Robin Hood co., was called suddenly to Wilkesbarre 4, owing to the death of her husband, Daniel Shelly, manager of the Music Hall in that city.

QUEBEC.—**ACADEMY OF MUSIC** (Theodore Hamel and co., managers): Quebec French Opera co. is still the attraction and is playing to good business. Owing to a misunderstanding among some of the actors, the co. did not play for a few days last week, but everything was amicably settled.

BELLEVILLE.—**QUEEN'S OPERA HOUSE** (T. P. Powers, manager): The Tornado 8; very poor house; blizzard raging. Charley's Aunt 15.

VICTORIA.—**THEATRE** (Robert Jamieson, manager): Nellie McHenry in A Night at the Circus 2 and matinee to moderate business.

HALIFAX.—**ACADEMY OF MUSIC** (H. B. Clarke, manager): Ladies' Poudre Minstrels (amateur) 6, 7; delighted audiences; receipts, \$900.

CHATHAM.—**GRAND OPERA HOUSE** (W. W. Scane, manager): General Booth lectured to a crowded house 1. Dominion Cabinet Ministers held two overflowing meetings 2, discussing our Parliamentary politics in grand style. The City Band netted about \$300 out of their splendid minstrel entertainment (local) 6. Rice and Barton's Comedians 16 in Rascal Daze.

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REIS, managers: Rice's 14-15; large audience. Local minstrels 13-15.

MT. CARMEL.—**G. A. R. OPERA HOUSE** (Joseph Gould, manager): Sons of Veterans celebrated Union Defender Day (Lincoln's birthday) 13 by an excellent entertainment. Imogene (local) 19; David the Shepherd Boy (local) 22; Charles A. Loder booked for 18; return date.

PHILIPSBURG.—**PURCE'S OPERA HOUSE** (M. D. Bloom, manager): Mrs. Monroe lectures on "The Story of the Reformation" 2-9 for the benefit of the First Lutheran Church. Newton Beers 23; Royal Vaudeville co. 26.

WILLIAMSPORT.—**WYOMING OPERA HOUSE** (John L. Guinter, manager): The Still Alarm 11; small but pleased audience. The Hustler 14

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DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. McCoy, mgr.): Denver, Colo., Feb. 21-March 2, Dodge City, Kans., 7, Hutchinson 9.
A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Boston, Mass., Feb. 18-23, New York city 25-March 2.
AGNES HURNON (Thomas L. Hargraves, mgr.): Geneva, N. Y., Feb. 19, Penn Yan 21, Rochester 21-22.
A TURS STRE: Chicago, Ill., Feb. 17-22.
ALTON COMEDY (Charles E. Jones, mgr.): Watertown, N. Y., Feb. 19, Carthage 20, Malone 21, Caldwell 22, Ogdensburg 23, Cornwall, Ont., 25, Ottawa 26, 27, Rouse's Point, N. Y., 28.
A JAY CIRCUS: Scranton, Pa., Feb. 18-29, Binghamton, N. Y., 21-22.

ALICE HEYWOOD (Edgewood Folks): Grand Rapids, Mich., Feb. 19.
A BREEZY TIME (Fitz and Webster, mgr.): Red Oak, Ia., 22, Glenwood 23, Clarinda 24, Creston 22, Oceola 23, Chariton 23.
A CORK MAN (H. S. Mitchell, mgr.): Owenton, Ky., Feb. 19, Paducah 20, Murphysboro, Ill., 21, Carbondale 22, East St. Louis 23.
AN ELECTRIC BILL (Ed. H. Lester, bus. mgr.): Binghamton, N. Y., Feb. 18-20.
A BAGGAGE CHECK (W. F. Crossley, mgr.): Philadelphia, Pa., Feb. 18-23, Hagerstown, Md., 25, Uniontown, Pa., 27, Wheeling, W. Va., 28-March 2.
AMAZON (Percy Sage, bus. mgr.): Philadelphia, Pa., Feb. 18-22.

A BLACK SHEEP: Boston, Mass., Dec. 10-indefinite.

A RAILROAD TICKET (W. W. Freeman, mgr.): St. Louis, Mo., Feb. 18-23, Louisville, Ky., 25-March 21.

AUGUSTIN DALY'S STOCK: New York city Nov. 27-indefinite.

A JOLLY LOT (Frank C. Huffman, mgr.): Paterson, N. J., Feb. 18-22, Bridgeport, Conn. 25-27.

A BAD BOY (C. S. Prismire, bus. mgr.): East St. Louis, Ill., Feb. 20, Litchfield 21, Pana 22, Sullivan 23, Charleston 25, Mattoon 26, Olney 27, Fairfield 24.

ALABAMA (Clement Bainbridge, prop.): Ottumwa, Ia., Feb. 19, Marshalltown 20, Des Moines 21, Osceola 22, Trenton, Mo., 23, Kansas City 26-March 2.
AUNT SALLY (Woodhull and Gray, prop.): Corsicana, Tex., Feb. 19, Waco 21, Temple 22.

BALDWIN-ROGERS: Augusta, Ga., Feb. 18-22.

BUBB COMEDY (George H. Babb, mgr.): Augusta, Ga., Feb. 18-22, Lewiston 23-March 2.

BUNCH OF KIDS (Guy Bothmer, mgr.): Washington, D. C., Feb. 18-22.

BALDWIN COMEDY: Little Rock, Ark., Feb. 18-22.

BEN HUR (W. C. Clark, mgr.): Lancaster, Pa., Feb. 18-20, Wilmington, Del., 22-25, Cumberland, Md., March 6-9.

BERKSHIRE THEATRE: New York city Jan. 28-Feb. 23, Chicago, Ill., 25-March 9.

BARNIE AND MARVIN'S PLAYERS: Fort Madison, Ia., Feb. 18-22.

BLUE JEANS: Cleveland, O., Feb. 18-22.

COON HOLLOW: Meadville, Pa., Feb. 22, Youngstown, O., 25, Madison, Ind., 25, New Albany 26, Henderson, Ky., 27, Paducah 28, Fulton March 1, Union City, Tenn., 2, Jackson 4, Memphis 5, 6, Greenville, Miss., 7, Vickburg 8, 9.

COURTY FAIR (Arthur G. Thomas, mgr.): Chicago, Ill., Feb. 2-23, Decatur, O., 25, Fostoria 26, Newark 27, Wheeling, W. Va., 28, Cumberland, Md., March 1, Martinsburg, W. Va., 2, Washington, D. C., 4-9.

COLORADO (Menninger and Co., mgrs.): Salida, Col., Feb. 18, Leadville 20, Grand Junction 21, Provo, Utah, 22, Salt Lake City 23, Ogden 25.

CLARK-PARKINSON: Nokomis, Ill., Feb. 18-22.

CORSE PAYTON (David J. Ramage, mgr.): Portsmouth, O., Feb. 18-22, Marietta 25-March 2, East Liverpool 4-9.

CHARLEY'S AUNT (No. 1, Charles Frohman, mgr.): New York city Feb. 18-22.

CHARLEY'S AUNT (Southern, Charles Frohman, mgr.): Akron, O., Feb. 20, Canton 21, McKeepsport, Pa., 22, Johnson 22.

CHARLEY'S AUNT (Eastern; Charles Frohman, mgr.): Guelph, Ont., Feb. 19, Berlin 20, Stratford 21, Brantford 22, Niagara Falls, N. Y., 23.

CHARLEY'S AUNT (Western; Charles Frohman, mgr.): Toledo, O., Feb. 18-20, Fort Wayne, Ind., 21, Hamilton, O., 22, Dayton 22.

CHAUNCEY OL'COTT (Irish Artist): Augustus Pitou, mgr.): Newburgh, N. Y., Feb. 20, Yonkers 22, 23.

CONROY AND FOX (Hot Tamale; J. A. Reed, mgr.): Newark, N. J., Feb. 18-20.

CLAY CLIFFORD (New Dominion; Gustave Frohman, mgr.): Danville, Ill., Feb. 18, Chicago 20, Bloomington 21, Springfield 22, Galena 23.

CAPTAI PAUL: Lowell, Mass., Feb. 20, 21, Haverhill 22, 23.

DEBUT MASCOT: Milwaukee, Wis., Feb. 18-22.

DAN McCARTHY: Philadelphia, Pa., Feb. 18-22.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Newark, N. J., Feb. 18-22.

DENISON THOMPSON (Frank Thompson, mgr.): New York city Dec. 21-April 22.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Albany, N. Y., Feb. 22, 23.

DONNELLY AND GARRE: Salem, Mass., Feb. 19, Haverhill 20, Lowell 21-25, Jersey City, N. J., 25-March 2.

EIGHT BELLS (John F. Byrne, prop.): Topeka, Kans., Feb. 19, Atchison 20, St. Joseph 21, 22, Beatrice, Neb., 22, Lincoln 23, Sioux City, Ia., 25, 26, Empire Theatre STOCK (Charles Frohman, mgr.): New York city Dec. 2-indefinite.

EMILY BANCER (Our Flat; Thomas W. Ryley, mgr.): Victoria, B. C., Feb. 19, 20, Nanaimo 21, Vancouver 22, 23, Whistler, Wash., 25, Seattle 26, 27, Olympian 28, Tacoma 29, 1, Portland, Ore., 4-6.

EMMA WARREN: Lake Charles, La., Feb. 24-27.

EPIC BELLAR (Will C. Eller, mgr.): Rochester, Pa., Feb. 19, Warren, O., 20, Elyria 21, Kalamazoo, Mich., 22, Pullman, Ill., 23, Chicago 24-March 2, Milwaukee, Wis., 24.

E. H. SOTHERN (Daniel Frohman, mgr.): Buffalo, N. Y., Feb. 18-22, Philadelphia, Pa., 25-March 16.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Reading, Pa., Feb. 20, Harrisburg 21, Lancaster 22, Philadelphia 23-March 2, Boston, Mass., 4-9.

FAST MAIL (Northern, Martin Golden, mgr.): Watertown, N. Y., Feb. 18, Canastota 20, Oneida 21, Rome 22, Utica 23.

FAST MAIL (Southern; J. B. Hogan, mgr.): Montgomery, Ala., Feb. 20, Troy 21, Americus, Ga., 22, Albany 23, Thomasville 24, Tallahassee, Fla., 25, Gainesville 27, Ocala 28.

FELIX MORRIS (Frank Williams, mgr.): Montreal, P. Q., Feb. 18-22.

FANNY DAVENPORT: New York city Dec. 11-Feb. 28, Boston, Mass., 25-March 9.

FARIS ROMAN: Frankfort, Ind., Feb. 20, New Castle 21.

FEEDERS (Arthur C. Aiston, mgr.): Cleveland, O., Feb. 18-25, Lima 25, Newark 26, Zanesville 27, Canton 28, Warren 29, 1, Youngstown 2, Akron 4, Mansfield 5, Ithaca, N. Y., 6, Binghamton 7, Auburn 8, Utica 9.

FAUST (Morton's Western; E. J. Abram, mgr.): Denver, Col., Feb. 18-22, Greeley 25, Cheyenne, Wyo., 26, Colorado Springs, Col., 27, Leadville 28, Pueblo 29, March 1, 2.

GLORIOLA (Rice and Young, mgrs.): Portage, Wis., Feb. 18-22.

GOODFELLOW (David Elwyn, mgr.): New York city Dec. 10-indefinite.

GRANITE CITY (John C. H. Smith, mgr.): Granite City, Ill., Feb. 18-22, Alton 23, St. Louis 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560,

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